



BOUCHER

THE RISING OF THE SUN

GRAND STAIRCASE (495)

[From the piece]

WALLACE COLLECTION CATALOGUES

A GENERAL GUIDE TO THE WALLACE COLLECTION

BY
TRENCHARD COX, M.A.



CROWN COPYRIGHT RESERVED

LONDON: PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE
AND SOLD AT HERTFORD HOUSE

1933

PRICE ONE SHILLING: BOUND, TWO SHILLINGS

CONTENTS

	PAGE
PREFACE - - - - -	v
INTRODUCTION	
(i)—A Short Account of the Formation of the Collection -	vi
(ii)—The Founders and Hertford House - - - -	viii
ADMINISTRATION AND PUBLICATIONS - - - - -	xvi
PLANS OF THE GALLERIES - - - - -	xviii
<hr/>	
CHAPTER	
I—BOLCHER AND FRENCH ART (The Grand Staircase) -	1
II—BOLCHER AND THE POMPADOUR (Gallery XIX) - -	4
III—ANTOINE WATTEAU (Gallery XVIII) - - - -	8
IV—FRENCH PAINTERS OF THE EIGHTEENTH CENTURY (Galleries XVIII-XXII) - - - - -	13
V—ITALIAN AND FLEMISH PICTURES OF THE RENAISSANCE (Gallery XVII) - - - - -	19
VI—THE LONG PICTURE GALLERY (Gallery XVI) - -	24
VII—FRENCH AND ENGLISH PAINTERS OF THE NINETEENTH CENTURY (Gallery XV) - - - - -	45
VIII—THE DUTCH SCHOOL (Galleries XIV, XIII) - - -	51
IX—CANALETTO AND GUARDI (Gallery XII) - - -	55
A—SEVRES PORCELAIN (Galleries XII, XXI, and XXII) -	57
B—CELADON PORCELAIN AND ROCK CRYSTAL (Gallery XXII)	63
XII—FRENCH FURNITURE - - - - -	65
XIII—SNAFF BOXES (Gallery XVIII) AND JEWELS (Gallery XVII) - - - - -	81
XIV—CLOCKS AND FRENCH BRONZE STATUETTES - - -	86
XV—FRENCH SCULPTURE (Grand Staircase and Gallery VIII)	93
XVI—FRENCH ROYAL PORTRAITS (Gallery I) - - -	99
XVII—OBJECTS FROM THE ROYAL CHÂTEAU OF FRANCE (Gallery I) - - - - -	103
XVIII—ENGLISH ROYAL PORTRAITS (Gallery IX) - - -	106
XIX—THE RENAISSANCE (Gallery III) - - - - -	109
XX—MINIATURES AND ILLUMINATIONS (Galleries XI, IX, and III) - - - - -	124
XXI—GOLDSMITHS AND SILVERSMITHS WORK (Gallery X) -	138
XXII—SOME ANTIQUITIES AND OBJECTS OF HISTORICAL INTEREST	139
XXIII—ARMS AND ARMOUR (EUROPEAN) (Galleries V-VII) -	142
XXIV—ARMS AND ARMOUR (ORIENTAL) (Gallery IV) - -	155
INDEX - - - - -	159
PLATES	

CONTENTS

	PAGE
PREFACE - - - - -	v
INTRODUCTION :	
(i)—A Short Account of the Formation of the Collection -	vii
(ii)—The Founders and Hertford House - - - -	viii
ADMINISTRATION AND PUBLICATIONS - - - - -	xvi
PLANS OF THE GALLERIES - - - - -	xviii

CHAPTER	
I—BOUCHER AND FRENCH ART (The Grand Staircase) -	1
II—BOUCHER AND THE POMPADOUR (Gallery XIX) -	4
III—ANTOINE WATTEAU (Gallery XVIII) - - - -	8
IV—FRENCH PAINTERS OF THE EIGHTEENTH CENTURY (Galleries XVIII-XXII) - - - - -	13
V—ITALIAN AND FLEMISH PICTURES OF THE RENAISSANCE (Gallery XVII) - - - - -	19
VI—THE LONG PICTURE GALLERY (Gallery XVI) - -	24
VII—FRENCH AND ENGLISH PAINTERS OF THE NINETEENTH CENTURY (Gallery XV) - - - - -	45
VIII—THE DUTCH SCHOOL (Galleries XIV, XIII) - - -	51
IX CANALETTO AND GUARDI (Gallery XII) - - - -	55
X—SÈVRES PORCELAIN (Galleries XII, XXI, and XXII) -	57
XI—CELADON PORCELAIN AND ROCK CRYSTAL (Gallery XXII)	63
XII—FRENCH FURNITURE - - - - -	65
XIII—SNUFF-BOXES (Gallery XVIII) AND JEWELS (Gallery XVII) - - - - -	81
XIV—CLOCKS AND FRENCH BRONZE STATUETTES - - -	86
XV—FRENCH SCULPTURE (Grand Staircase and Gallery VIII)	93
XVI—FRENCH ROYAL PORTRAITS (Gallery I) - - - -	99
XVII—OBJECTS FROM THE ROYAL CHÂTEAUX OF FRANCE (Gallery I) - - - - -	103
XVIII—ENGLISH ROYAL PORTRAITS (Gallery IX) - - -	106
XIX—THE RENAISSANCE (Gallery III) - - - - -	109
XX—MINIATURES AND ILLUMINATIONS (Galleries XI, IX, and III) - - - - -	124
XXI—GOLDSMITHS' AND SILVERSMITHS' WORK (Gallery X) -	138
XXII—SOME ANTIQUITIES AND OBJECTS OF HISTORICAL INTEREST	139
XXIII—ARMS AND ARMOUR (EUROPEAN) (Galleries V-VII) -	142
XXIV—ARMS AND ARMOUR (ORIENTAL) (Gallery IV) - -	155
INDEX - - - - -	159
PLATES.	

PREFACE

THIS General Guide has been prepared under my direction by Mr Trenchard Cox M.A. Assistant to the Keeper. I have revised both MS. and proofs and have been greatly assisted in the latter work by Mr William Gibson.

The writing of the Guide has presented many difficulties. So vast is the scope of the Collection that hardly a branch of the fine arts is unrepresented in it and although many of the branches may be numerically small they all contain outstanding examples of the first rank. It has therefore not been possible within the limits of a short guide to mention all the chief objects in each section. To have done so would have turned the Guide into a mere Inventory unreadable and useless.

Mr Trenchard Cox has sought to help the visitor to Hertford House by creating a background historical or artistic to the objects in the Collection. Visitors coming for the first time are advised to follow the itinerary suggested in the Key to the Plans (p. vii), for by looking at every thing they may end by remembering nothing. As a French poet has said the butterfly fluttering from flower to flower but goes from bad to worse.

It has been the aim of the compiler of this Guide to select from a vast amount of material that which would be most helpful to members of the general public. Readers therefore would confer a favour if they would communicate to the Keeper any suggestions for its improvement.

S. J. CAMP
Keeper

October, 1933

INTRODUCTION

I—A SHORT ACCOUNT OF THE FORMATION OF THE COLLECTION

THE nucleus of the Collection was formed by Richard fourth Marquess of Hertford (1800–1870), who inherited certain objects from his predecessors, the first three Marquesses (1719–1842). Important additions, including most of the mediæval and renaissance works as well as all the European armour and much of the plate were made by his son, Sir Richard Wallace (1818–1890), whose widow (d. 1897) bequeathed the Collection to the nation. It was opened as a national museum by King Edward VII (then Prince of Wales) on the 22nd June 1900.

The fourth Marquess of Hertford lived most of his life in Paris, where he indulged his taste for the eighteenth century by collecting works of art of the period. Thus it came about that French art of the eighteenth century is a distinctive feature of the Collection.

The pivot of interest in the Collection is Gallery XVI, which contains a rich representation of pictures of the Italian, Spanish, Flemish, Dutch, French and English schools. Amongst its masterpieces are Titian, *Persius and Andromeda* (11), Velazquez, *Don Baltasar Carlos in the Riding School* (6), Rubens, *The Rainbow Landscape* (63), Frans Hals, *The Laughing Cavalier* (84), Rembrandt, *Titus* (29), Watteau, *The Hall During the Chase* (416), Gainsborough, *'Perdita' Robinson* (42), and Reynolds *Nelly O'Brien* (38).

The representation of French pictures, furniture and porcelain of the eighteenth century is unsurpassed in England and perhaps, in any country outside France. Gallery XII contains the greater part of the collection of Sèvres Porcelain, Gallery XVIII is notable for French furniture and snuff boxes of the eighteenth century and for French pictures of the same period, especially *The Swing* (430) by Jean Honore Fragonard, *The Music Party* (410) by Antoine Watteau and other works by Fragonard, Watteau, Greuze, Boucher and Madame Vigée Le Brun. Gallery XIX contains more pictures by Boucher and Watteau, including Boucher's portrait of *Madame de Pompadour* (418) and the four mythological panels painted for her boudoir in the Hotel de l'Arsenal, as well as fine examples of the *biscuit* porcelain of Sèvres and of the furniture of Dubois and Martin Carlin.

The Dutch Cabinet pictures in Galleries XIII and XIV supplement those in the National Gallery by their comprehensive range and include such well known masterpieces as *A Boor Asleep* (211) by Adriaen Brouwer, *The Harpsichord Lesson* (154) by Jan Steen, *The Lace Maker* (237) by Caspar Netscher, and *A Lady Reading a Letter* (236) by Gerard Terborch.

Gallery XV is notable for its representation of Bonington and Meissonier and other French and English painters of the nineteenth century. Gallery XVII contains great paintings of the Italian and

Flemish Renaissance such as *A Boy Reading* (538) by Vincenzo Foppa (?) and *An Allegorical Love Feast* (531) by Pieter Pourbus

An important section is that in Gallery III which includes mediæval ivories and illuminations renaissance terra cottas bronzes wood carvings ceramics enamels and much else. Among the best known works in the room are the terra cotta statuette of *St John the Baptist* (S 55) the bronze *Acrobat* (S 91) the boxwood statuette of *Hercules* (S 273) the dish of Gubbio Maiolica representing *Women Bathing* (A 47) and the plaques of saints in Limoges (*champlevé*) enamel (N 273 277). An exquisite enamel on gold is the tiny shutter for a triptych representing Pierre de Bourbon and his Consort (Gallery I central case 49).

In Sculpture the Collection possesses notably the fine bust of *Charles IX* by Germain Pilon (Gallery VIII S 154) a bust of *Louis XII* by Antoine Coysevox (Grand Staircase S 21) two marble statuettes by Étienne Falconet of *Venus and Cupid* (Gallery XXII S 28 29) and the bust of *Madame de Sevilly* by Jean Antoine Houdon (Grand Staircase S 26).

The collection of European arms and armour (Galleries V VII) formed by Sir Richard Wallace is remarkable for the high quality of its pieces and its superb *war harness for man and horse* (620). The oriental armour (Gallery IV) was for the most part collected by the fourth Marquess.

Miniatures form a significant part of the Collection. The finest examples are in Gallery XI others particularly interesting to students of history are in Galleries I and IX (the rooms leading out of the Entrance Hall) which are devoted to objects from the Royal Houses of France and England.

Among the objects primarily of historical interest may be mentioned the table (Gallery XX) which is said to have been used for the signing of the Treaty of Tilsit the miniature of Lady Hamilton by Henry Pierce Bone given by Sir William Hamilton to Lord Nelson (between Galleries X and XI) the legendary bell of St Mura which was thought by Irish believers to have descended from heaven (Gallery IV J 498) and the pouch of pipes which are said to have belonged to Sir Walter Raleigh (Gallery III K 584).

II—THE FOUNDERS AND HERTFORD HOUSE

A spirit of collecting and a sympathy with things French were present in the Hertford line long before Richard Seymour Conway the fourth Marquess (1800–1870) began to furnish his Paris home with master pieces of French art. His remote ancestor indeed of the sixteenth century, Edward Seymour (1506–1552) the first Earl and Lord Protector of England was a man of intellectual distinction who lived in close association with France and employed a French nobleman to instruct his daughters in the etiquette of Continental culture. His portrait by Corneille de Lyon is in Gallery I (532).

When the Earldom, which became extinct in 1570, was revived for the first Marquess, the tradition of culture was not broken and the first Marquess of Hertford, Francis Seymour Conway (1719-1794) was Ambassador to France (1763-5) and a discriminating collector in a modest way, being interested in the art of fine portraiture. His two daughters the Ladies Elizabeth and Frances sat to Sir Joshua Reynolds: their portraits are in the Founders' Room (31, 33).

The second Marquess, Francis Ingram Seymour Conway (1743-1822) was again not one of the stay-at-home, back-to-the-land noblemen of which the core of England's aristocracy then mainly consisted, but was sufficiently international in outlook to be appointed Ambassador Extraordinary to Berlin and Vienna (1793-4). His taste in the arts, too, was considerable and he laid one of the corner stones in the structure of the present collection by purchasing in 1810, the *Nelly O'Brien* of Reynolds.

Francis Ingram married twice and his second wife Isabella Anne* daughter of the tenth Viscount Irvine, was the intimate friend of the Prince Regent, whose old yellow coach in which the Prince liked to travel *incognito*, used often to rumble through Manchester Square. The Regent's visits, indeed to Manchester House gave much cause for tittle-tattle to contemporary busybodies and were constant enough to become the subject of popular lampoonings. A malicious verse in Tom Moore's *Diary* runs

Through Manchester Square took a canter just now
Met the Old Yellow Chariot and made a low bow

Isabella Hertford's only surviving child Francis Charles Seymour Conway (1777-1842), succeeded to the title as third Marquess and, by the brilliance of his own accomplishments and by his spectacular mode of living, he immediately brought the house of Hertford out of a drab prosperity into the foremost rank of fame and fashion. The third Marquess cut a fine figure in court circles. As Lord Yarmouth he had been appointed as Envoy Extraordinary to the Court of Russia where he had surprised even the Czar by his parade of personal magnificence, and later he became the friend of the Prince Regent, whom he helped to form the collection of pictures now at Buckingham Palace and Windsor Castle. The Marquess wit and dissipation combined with his lavish entertaining made him a legendary personage in London and both Thackeray and Disraeli introduced him as a character into their books. In *Vanity Fair* he appears as the libertine Marquess of Steyne whose town mansion, *Gaunt House* concealed behind its forbidding portals his lordship's luxurious *petits appartements* entered only by a modest back door to which at late hours closed carriages would come and go. In *Coningsby* Disraeli took him as a model for Lord Monmouth.

By his marriage, the third Marquess intensified still further the aura of romance which had evolved around him. His wife was the heiress Maria (*Mie Mie*) daughter of Marchesa Fagnani and of an unknown

* Her portrait (754) by John Downman is in the Founders' Room

father for whose rights of paternity claims were made by George Selwyn of Matson and the dissolute Duke of Queensberry—*Old Q* (his portrait (561), by Reynolds is in the Founders' Room), as famous a figure on the turf at Newmarket as he was in Piccadilly, where he was usually to be seen sitting at the bow window of No 138, beneath which he used to keep a mounted groom to carry amorous missives to any likely passer by. Both Selwyn and Queensberry left their disputed "daughter" great sums of money which, added to the means already owned by the third Marquess, entailed a large fortune to the Hertford family. The Marquess, indeed, died with the possession of nearly £2 000 000.

As well as an ample monetary legacy, the Duke of Queensberry left his heir several London houses, including two houses in Piccadilly and a villa at Richmond, but the third Marquess cared little for any residences other than Manchester House and the lodge of St Dunstan's in Regent's Park, built for him by Decimus Burton. The latter house (now the Hospital for Soldiers blinded in the Great War) bears on its façade the architectural clock with two life-size figures which the Marquess is said to have brought from the city church of St Dunstan's as a souvenir of childhood days when his nurse used to take him, 'if a good boy,' to see the "old giants" strike the hours.

In this villa the third Marquess exploited the wide range of his interests by amassing a fine collection of bronzes, marbles and furniture, as well as an extensive library of Italian books. The pictures, however, were few, among them being the famous *Vision of S Catherine* by Veronese now in the National Gallery (No 1041). At Manchester House, on the other hand, paintings played a larger part in the scheme of decoration, and there the third Marquess was able to indulge his taste for Dutch pictures, which were flooding the market at low prices as a result of the dispersion of many fine Dutch collections in the early years of the nineteenth century. Among the great pictures which came into the Marquess's possession were Terborch's *Peace of Munster*, given many years later to the National Gallery by Sir Richard Wallace, and Gainsborough's *Perdita* (42), a present to the Marquess from the Prince Regent.

The third Marquess of Hertford died on 1st March 1842 at old Dorchester House, Park Lane. He was succeeded by his elder son Richard (1800–1870), in whom his father's restricted taste for art collecting was accentuated to the ultimate degree of passionate enthusiasm and his love of social splendour minimised to a dislike of society which amounted almost to an eremitical fanaticism.*

The fourth Marquess was the leading spirit in the formation of the Collection. His early activities in the army, diplomacy, and politics never caught his whole-hearted interest, and after achieving a distinction in the House of Commons which won the praise of Peel, who saw in him

* A younger son, Lord Henry Seymour (1805–1859) inherited his mother's large fortune. He lived mostly in France rarely visiting England and cut an eccentric figure in Paris by his singular habits. In the carnivals of 1834–5 he attempted to introduce the Italian custom of throwing confetti and coins among the crowd. A prominent member of the racing world he founded the Paris Jockey Club.

a future Prime Minister, he withdrew from public life and, on his succession, lived in Paris as an art-collecting recluse. Like many men to whom the arts are a passion, the fourth Marquess was eccentric, being often stimulated to a great decision by some contrastingly trifling incident. It is said indeed that the final factor which induced him to leave London for Paris was a dispute with the civic authorities over the drainage of one of his London houses.

In Paris the fourth Marquess went little into society, except for occasional visits to the Jockey Club and more frequent games of whist with the celebrated players known as *La Grosse Partie* at the *Union*, the meeting place of Parisian aristocracy. In full accordance with the Hertford tradition of keeping up several houses at the same time the fourth Marquess became possessed of three properties in Paris. His first collection was made at Bagatelle, the small summer pavilion in the Bois de Boulogne, built in 1777 by Bellanger in one month, to fulfil a wager of the Comte d'Artois, as to the entertainment of his sister-in-law, Queen Marie Antoinette.* Here he tried to recapture the spirit of the Rococo by seeking out choice furniture and works of art of the eighteenth century and by decorating the park laid out by Blaiseley, the expert landscape gardener, with fine pieces of sculpture. It was in these grounds, indeed, that the Marquess startled two of his friends who, when a king for leave to fight a duel there, received the reply that the owner's objection was not concerned with the risk to their lives, but with the more distressing probability of their faulty marksmanship among his marbles.

As well as Bagatelle Lord Hertford possessed two other houses in Paris—one which he used himself 2 rue Laffitte at the corner where the road joins the Boulevard des Italiens and another for the use of his brother, Lord Henry Seymour 1 (afterwards 3) rue Taitbout. In both these residences the Collection accumulated and at the death of Lord Henry in 1860 the fine contents of the house in the rue Taitbout were merged with the treasures in the rue Laffitte.

The passion for collecting gradually outran every other interest in which the fourth Marquess had ever indulged. He opened his house only to a few intimate friends and tried to beguile the sufferings of ill health by interviewing dealers, who brought their objects to him at his house so as to save him the strain of appearing in the sale rooms. His yearly income of over two hundred thousand pounds enabled him to purchase works of art at unheard-of prices and his name became famous in Paris as that of the eccentric English *milord* who from the seclusion of Bagatelle or the rue Laffitte challenged all the Crowned Heads of Europe in their endeavours to beautify their palaces with unique masterpieces of art.

* Among the few visitors to the Marquess of Hertford at Bagatelle was Napoleon III, and a summer house still exists where the Emperor used to watch the little Prince Imperial taking his riding lessons on a special ground made by the Marquess. This riding ground was later converted into a rose-garden many of the roses having been brought from Kew. The house and park were purchased by the City of Paris in 1904 and are now open to the public.

Things were everything to the fourth Marquess and to him people meant little. His sympathy with life was extended principally to animals and at Bagatelle he gave up certain portions of the grounds as a kind of hospital for old horses and dogs which he used constantly to visit perhaps out of fellow feeling during his last illness.

Even in London which the Marquess seldom visited the work of accumulation went on. The Marquess English agent S. M. Mawson was instructed to buy works of art for his various seats in London and the country as well as to look after the treasures which were already in these houses by inheritance. Mawson in his work as agent had carefully to consider Lord Hertford's expressed tastes which besides being concentrated on objects only of the highest quality were restricted to certain points of style and subject. French pictures of the eighteenth century were the Marquess' predominating passion and he did not greatly care for the Old Masters with the exception of Murillo for whose rich mellow quality he expressed an admiration. The Primitives never attracted him; their antiquity, asceticism and incompleteness left him dissatisfied. I only like pleasing pictures, he wrote to Mawson.

Primitive Masters. I have not yet adopted and I do not think I ever will. But although his views were strong they were not inflexible and Mawson who was a man of taste with a breadth of vision guided Lord Hertford's judgment by advising him to buy pictures by the great Flemish, Dutch and Spanish Masters many of which the Marquess had never seen.

Lord Hertford's health gradually became worse and he died in August 1870. He bequeathed all his unentailed property to Richard Wallace who knew nothing of his fortune until the day of the funeral when the great collector's body was committed to rest with that of his brother in the cemetery of Père-Lachaise.

Richard Wallace (1818-90)* the natural son of the fourth Marquess when a youth of eighteen was temperamentally the rightful heir to the Hertford treasures for he inherited to the full his father's passion for collecting. His scheme of adding to the collection was based on the lines of filling up gaps in the representation of certain schools. The most serious *lacunæ* were noticeable in the Dutch pictures collected by the third Marquess and Richard Wallace desired to repair these omissions as well as to branch out in other directions which his grandfather and father had left unexplored. The collection therefore became less exclusively personal and was brought nearer to the comprehensive standard of a museum. Unlike his father Richard Wallace was interested in the art of distant ages and admired mediæval and renaissance works. He purchased the complete collection of mediæval *objets d'art* of the Comte de Nieuwerkerke for 400 000 francs and Sir Samuel Meyrick's Armoury for £73 000.

Richard Wallace spent his earlier life in Paris in the company of Bohemian folk and he became known in the city for his charity as well

* A bust of Sir Richard Wallace by E. Hannaux is in the Founders' Room. (S. 46—Plate 2)

as for his artistic tastes. For his public work in Paris during the Franco-Prussian war he was awarded a baronetcy. During the siege of Paris he organised three ambulance corps, one for the field and two for the city, subscribed a large sum for the victims of the siege and endowed in Paris the Hertford British Hospital. He also erected in the capital two hundred drinking fountains for the benefit of people and animals.* During the Commune (1871) which transcended the siege in panic and excess Richard Wallace, becoming alarmed for the safety of his possessions, brought the collection over to London to be installed in Manchester House, much to the chagrin of the Parisians. Many repairs and reconstructions to the dilapidated London house were necessary and pending the workmen's invasion Richard Wallace lent most of the pictures and other objects of art to the Bethnal Green Museum (1872-1875).

Sir Richard Wallace's concern for public enrichment had prompted him soon after his return to London to consider the possibilities of a national museum for his treasures, but ill health combined with difficulties over the Portman lease of Hertford House drove the idea temporarily from his mind and in his will he left everything to his wife Amélie-Julie Charlotte. Sir Richard Wallace's death occurred in Paris in July 1890 and he was buried beside his father in the Père Lachaise. Four years later (23rd May 1894) Lady Wallace made a will which bequeathed his collection to the British nation, an act which graciously fulfilled her husband's unachieved desire.

Lady Wallace outlived her husband by seven years, but at her death the link with the founders was not broken. Sir John Murray Scott, Sir Richard's secretary, who had been his companion in Paris throughout the Siege and Commune and who became the confidential adviser to Lady Wallace after her husband's death, continued as residuary legatee of Hertford House and of the other Hertford estates at home and abroad. Up to the end he was closely concerned with the progress of the Collection as a national possession and it was during a visit to Manchester Square on the 17th January 1912, when engaged upon furnishing information on the history of the Collection, that he died of an attack of apoplexy in the Old Board Room, now known as the Founders' Room. Thus in the fitting surroundings of Hertford House was the final chapter in the Hertford Wallace saga brought to a sudden close.

HERTFORD HOUSE

The existence of Hertford House in Manchester Square is due to an unexpected turn of history. In the last years of the reign of Queen Anne elaborate preparations were made to lay out a square named after the Queen, with a church in the centre. But the Queen's death frustrated

* Many of these *Fountains Blanches* were removed in 1911 owing to lack of space.

the project, and part of the square was bought by the Duke of Manchester, who built his house—called Manchester House (*Plate 1*)—in a plot of land on the north side. At the Duke's death, the house passed from ducal to ambassadorial residents and Manchester House became the Spanish Embassy, with its chapel near-by, now the fashionable Roman Catholic Church, Spanish Place. Later, it is said that the French Embassy took up its residence there and that Talleyrand and Guizot were among its occupants. The circumstances of the transference of the house to the Hertford family are uncertain, but the transaction had occurred by the time of the second Marquess. The fourth Marquess, although he had part of his collection in the house, spent little time there and it was not until Sir Richard Wallace brought over from France the greater part of his father's collection in 1872, that Manchester House refilled its proper function as a stately residence. Then great alterations were made: the name was changed from Manchester to Hertford in veneration of the great collector and picture galleries (now No. XVI and side galleries) were built over the garden at the back. Stabling, coach houses and a tiled smoking room were arranged below the galleries. In the basement, the cobble-stones of the old stable yard can still be seen. Despite the magnificence of the setting Sir Richard Wallace's life in Hertford House was very secluded. He inherited the retiring temperament of his father, with a dislike of entertaining and social parade. Few but intimate friends entered the house though at one time certain privileged ticket holders were admitted there.

It was not Sir Richard's or Lady Wallace's intention that the Collection, when given to the nation, should necessarily remain at Hertford House, and a condition of the will was that the Government should agree to give a site in a central part of London and build thereon a special museum to contain the Collection. Later, various suggestions were made, including one that new buildings to house the Collection should be erected near the National Gallery, where Messrs. Hampton's now stands, but the Committee, headed by Lord Lansdowne, finally decided that for reasons of economy the Collection should remain in its present home. To adapt Hertford House to the demands of a museum several changes were necessary. The stables and coach houses were converted into Galleries (V-VIII) and the first floor living rooms were altered to admit the public.

Even then the mansion's history did not remain unchequered. Seventeen years after its opening as a national museum the Great War necessitated its closing and complete dismantlement. From 1914 onwards its principal treasures were gradually committed to the basements, but in 1917, when air raids became too serious an element in London life to be taken lightly into account, the entire Collection was removed to the Post Office Tube at Paddington Station. The house, however, did not remain untenanted, and the marquesses, ambassadors and great collectors of the past were followed by officials of the Geographical Section of the Admiralty Intelligence Division. Later, further changes were made and the Naval Staff gave way to the Accounts Branch of the

Ministry of Munitions. But this unexpected tenantry was only a strange interlude between two periods of calm. After the Armistice the house was gradually cleared of its new occupants and further redecoration rapidly ensued. By the autumn of 1920, the works of art were freed from their subterranean imprisonment, and in November of the same year, the public were again admitted to the treasures of Hertford House.

TRENCHARD COX

PHOTOGRAPHS

Photographs of a large number of the pictures and objects of art are on sale at the Catalogue Stall at prices ranging from 1s. to 2s. 6d. The prints are copyright and a fee of 5s. is charged for permission to reproduce. Order Forms and a list of objects already photographed can be sent on application.

POSTCARDS

Sepia postcards of about 300 pictures and objects of art are on sale at 1d. each. (Size 5½ in. by 3½ in.)

COLOURED POSTCARDS

Postcards in colour of a limited number of the pictures are obtainable, price 2d. each, postage 1d. for six. (Size 5½ in. by 4½ in.)

CHRISTMAS CARDS

Slip-in mounts for framing coloured postcards of the vertical pictures, printed with Christmas and New Year Greetings, are on sale, price 3d. (plain envelope included). They are supplied in various tints: ivory, light buff, silver-grey, blue and dull grey.

COLOURED PRINTS

A limited number of the pictures have been reproduced in chromo-collotype. The prints measure about 10 in. by 8 in., on a mount of 17 in. by 14 in. Price 2s. 6d. Portfolio, 3s. 6d.

They can be forwarded through the post on the payment of the postage (single prints, 3½d., plus ½d. for each additional print) and packing (3d. for a carton that will contain six prints).

Cheques and Money Orders should be made payable to *The Keeper* and crossed *H M. Paymaster-General, Account Wallace Collection*. No order can be executed until a remittance has been received.

LECTURES

The free Lectures form a course which covers the whole Collection and is repeated with variations every month. Each lecture, however, is complete in itself. The lectures are varied by changes in the aspect which the subjects are considered and in the choice of objects to be seen. A syllabus of the lectures to be delivered every month is obtained at the Catalogue Stall or by application to the Keeper. Lectures are given on Saturdays at 12 noon, and on all other weekdays (except on Bank Holidays) at 3 p.m.

The Lecturer can also be secured for Private Parties. Applications should be made to the Keeper at least seven days in advance. The fee for a Private Lecture (obtainable at the Catalogue Stall before the lecture) will

ADMINISTRATION

BOARD OF TRUSTEES

SIR JOHN STIRLING MAXWELL,
Bart, K T (1897) (Chairman)
The Rt Hon SIR PHILIP SASSOON,
Bart, G B E, C M G M P
(1922)
The Viscount LEE OF FAREHAM,
G C B, G C S I, G B E (1924)
The Lord DUVEEN OF MILLBANK
(1926)

ALEC MARTIN (1929)
SIR LIONEL F FAUDEL PHILLIPS,
Bart (1930)
The Hon SIR EVAN CHARTERIS,
Bart, K C (1930)
C H ST JOHN HORNBY (1933)
SIR LIONEL EARLE, G C V O,
K C B, C M G (1933)

STAFF

KEEPER AND INSPECTOR OF THE ARMOURIES—S J Camp F S A
ASSISTANT TO THE KEEPER AND LECTURER—W P Gibson B A
ASSISTANT TO THE KEEPER—Trenchard Cox, M A

The Keeper invites communications from visitors able to supply fresh information about any object in the Collection. All letters should be addressed—The KEEPER Wallace Collection, Manchester Square, W 1

ADMISSION

THE WALLACE COLLECTION is open on WEEKDAYS from 10 a m to 5 p m, and on SUNDAYS from 2 to 5 p m

ADMISSION FREE on Sundays, Mondays, Wednesdays, Thursdays and Saturdays, SIXPENCE on Tuesdays and Fridays

Closed on Good Friday, Christmas Eve and Christmas Day

CATALOGUES

The following Official Catalogues are sold only at Hertford House. They can be obtained through the post upon application to the Keeper. A remittance should accompany the application —

1—Pictures and Drawings (Illustrated Text)	—	—	—	3s 6d	postage 9d
Bound in buff linen	—	—	—	5s 0d	9d
2—Pictures and Drawings (Illustrations)	—	—	—	2s 6d	6d
Bound in buff linen	—	—	—	3s 6d	6d
3—Objects of Art (Illustrations)	—	—	—	2s 6d	6d
Bound in buff linen	—	—	—	5s 0d	6d
4—European Arms and Armour (Illustrated)	Part I	—	—	2s 0d	6d
Bound in buff linen	—	—	—	3s 6d	6d
5—European Arms and Armour (Illustrated)	Part II	—	—	2s 6d	6d
Bound in buff linen	—	—	—	5s 0d	6d
6—European Arms and Armour (Illustrated)	Part III	(In	—	—	—
preparation)	—	—	—	—	—
7—Catalogue of Sculpture	—	—	—	3s 6d	6d.
Bound in buff linen	—	—	—	5s 0d	6d
8—Three Lectures upon French Painting	—	—	—	6d	2d
9—General Guide	—	—	—	1s 0d	6d
Bound in buff linen	—	—	—	2s 0d	6d
10—Catalogue of Miniatures	(In preparation)	—	—	—	—

PHOTOGRAPHS

Photographs of a large number of the pictures and objects of art are on sale at the Catalogue Stall at prices ranging from 1s to 2s 6d. The prints are copyright and a fee of 5s is charged for permission to reproduce. Order Forms and a list of objects already photographed can be sent on application.

POSTCARDS

Sepia postcards of about 300 pictures and objects of art are on sale at 1d each. (Size 5½ in by 3½ in.)

COLOURED POSTCARDS

Postcards in colour of a limited number of the pictures are obtainable, price 2d each, postage 1d for six. (Size 5½ in by 4½ in.)

CHRISTMAS CARDS

Slip-in mounts for framing coloured postcards of the vertical pictures, printed with Christmas and New Year Greetings, are on sale, price 3d. (plain envelope included). They are supplied in various tints: ivory, light buff, silver grey, blue and dull grey.

COLOURED PRINTS

A limited number of the pictures have been reproduced in chromo collotype. The prints measure about 10 in by 8 in, on a mount of 17 in by 14 in. Price 2s 6d. Portfolio, 3s 6d.

They can be forwarded through the post on the payment of the postage (single prints, 3½d, plus ½d for each additional print) and packing (3d for a carton that will contain six prints).

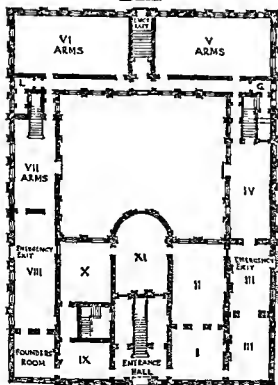
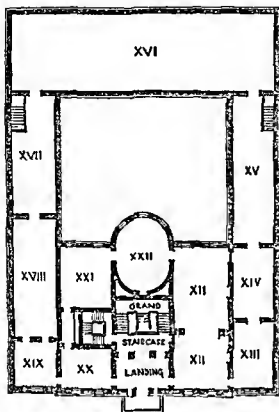
Cheques and Money Orders should be made payable to *The Keeper* and crossed *H M Paymaster General, Account Wallace Collection*. No order can be executed until a remittance has been received.

LECTURES

The free Lectures form a course which covers the whole Collection and is repeated with variations every month. Each lecture, however, is complete in itself. The lectures are varied by changes in the aspect from which the subjects are considered and in the choice of objects to illustrate them. A syllabus of the lectures to be delivered every month can be obtained at the Catalogue Stall or by application to the Keeper. The lectures are given on Saturdays at 12 noon, and on all other weekdays (Wednesdays excepted) at 3 p.m.

The services of the Lecturer can also be secured for Private Parties. Application should be made to the Keeper at least seven days in advance. A charge of 13s 6d (payable at the Catalogue Stall before the lecture) will be made for each party.

FIRST FLOOR



KEY TO PLANS

GROUND FLOOR

Note —Visitors whose time is limited are advised to begin with the eighteenth-century French pictures on the first floor in Gallery XVIII, then to pass into Gallery XVI, where masterpieces of all the Schools from the sixteenth century to the eighteenth century are brought together, from that point to complete the circle and to end with the rooms on the ground floor

The Guide is designed so that all the pictures on the first floor may be taken first if desired, separate visits may be reserved for the furniture and porcelain, sculpture, renaissance works of art, the armouries, and the other ground-floor galleries

ENTRANCE HALL—Stall for the sale of publications

I—Portraits and Objects connected with the Royal House of France

III—Italian Renaissance bronzes, stones, wood carvings, plaquettes and majolica. Pages from illuminated books

IV—Wax Reliefs and Oriental Armour

V-VII—European Arms and Armour

VIII—French Sculpture and Renaissance Furniture

FOUNDERS ROOM—Portraits and Busts of the Hertford family

IX—Portraits and Objects connected with the Royal House of England

PASSAGE—Italian Sculpture

X—Pictures of the Dutch and Flemish Schools. Boulle Furniture. Goldsmiths work

XI—Miniatures

ARRANGEMENT IN THE TIME OF SIR RICHARD WALLACE

I—Front State Room

II—Back State Room

III—(Front) Canaletto Room

IV—Smoking Room

(Back) Sixteenth Century Room

VIII—Butler's Quarters

V VI VII—Coach house Stable-yard Stables

FOUNDERS ROOM—Housekeeper's Room IX—Breakfast Room

X—Billiard Room

XI—Dining Room

KEY TO PLANS

FIRST FLOOR

GRAND STAIRCASE—Pictures by Boucher; busts by Houdon and Coysevox

XII—Pictures by Canaletto and Guardi: Sèvres Porcelain

XIII-XIV—Dutch and Flemish Schools, seventeenth century

XV—French and British Schools, nineteenth century

XVI—The Long Picture Gallery. Contains paintings by Titian, Rubens, Van Dyck, De Hooch, Rembrandt, Hals, Gainsborough and Reynolds, as well as outstanding examples of French Furniture

XVII—Italian and Flemish Pictures of the Renaissance

XVIII—Pictures by Watteau, Lancret, Pater, Fragonard and Greuze; French Furniture of the late eighteenth century; Snuff-boxes

XIX—Pictures by Boucher, Watteau and Greuze; French Furniture of the late eighteenth century

PASSAGE—Sketches by Bonington; Sèvres Porcelain

XX-XXII—French Pictures, Furniture and Porcelain of the eighteenth century

ARRANGEMENT IN THE TIME OF SIR RICHARD WALLACE

XII—(Front) Small Drawing Room

(Back) Large Drawing Room

XV—Modern Picture Gallery

XVII—European Armoury

XVIII—Dressing-Rooms and Bath-Room

XXI—Study

XIII—East Drawing Room

XIV—Oriental Armoury

XVI—Large Gallery; North Picture Gallery

XIX—Lady Wallace's Bedroom

XX—Boudoir

XXII—Oval Drawing Room

and palaces, thus fulfilling the King's scheme of imposing upon all his residences the mark of sovereign magnificence. The bust, which represents the King in middle life, possesses a vitalising quality, intensified, perhaps, by the artist's whim of seizing a moment when the King's full wig and lace cravat have been caught by a breath of wind.

Louis' desire to see reflected in all objects made under his direction the symbol of his sovereignty is echoed in the royal cipher of interlaced L's on the splendid balustrade of forged iron and gilt bronze which borders the Grand Staircase. This balustrade was made for the Cabinet des Médailles of the Bibliothèque Nationale in Paris and remained there until the partial reconstruction of the building under Napoleon III. The cornucopias of medals abundantly used in the decoration are reminders of the ramp's original setting. The medals, themselves, have no heraldic significance, being *jetons* or counters rather than coins. Most of them bear heraldic devices which are, apparently, imaginary although, in each case the *jeton* on the right hand which holds the cornucopia at the top bears the three *fleurs-de-lis* of France on a roundel ensigned by a crown. The transference of the balustrade from Paris to Hertford House entailed much elaborate alteration and Sir Richard Wallace paid the sum of 54,938 francs perhaps to Geshin to fit the ramp to its present position. The restorer's work was so adroitly done that the difference between the original rail and its modern extension is now impossible to perceive.

On each side of Coysevox's *Louis XIV* stand two fine works by Jean-Antoine Houdon (1741-1828) the most versatile French sculptor of the eighteenth century, to whom such widely different subjects as Voltaire (Théâtre Français), the huntress Diana (Louvre) or a shivering girl (*La Frileuse*, Montpellier Museum) provided an equally happy source of inspiration. The bust on the left, of *Madame Victoire* (*Coche*) fifth daughter of Louis XV and aunt of Louis XVI, is a faithful representation of the plump, prim woman who, ever undisturbed by the frivolity and intrigue of the Court in which she lived, became known in France for her piety and good works until the Revolution drove her and her sister Adelaide (*Loque*) to Italy, where they both died from the hardships of travel and the change of climate. On the right, in the bust of *Madame de Senilly* (S 26—Plate 31), we find Madame Victoire's antithesis. This sensitive and beautiful young woman—said to have been a maid of honour to Queen Marie Antoinette—lived a life of gaiety and adventure. The wife of a court official, executed during the Terror, she narrowly missed the Guillotine, escaping only on the unfounded declaration that she was about to have a child. Her house in Paris had been the meeting place of men and women of wit and wisdom and her taste in decoration is manifest in her boudoir (painted by Lagrenée le Jeune and Rousseau de la Rottière with marble carvings by Clodion and bronzes by Gouthière), now preserved among the panelled rooms in the Victoria and Albert Museum.

The Grand Staircase and Landing of Hertford House are devoted to French works of art of the eighteenth century, and the eye of the visitor

CHAPTER II—BOUCHER AND THE POMPADOUR

(Gallery XIX)

IT is one of the most felicitous coincidences in the history of taste that an artist should have found a patron so ideally suited to his special qualities as Boucher found in the Pompadour. His world of mythological abstractions lost its unreality of allegory when it circled within the orbit of the Marquise and entered the regions of delicious fantasy, conceived in tones of purest silver rose and turquoise.

The circumstances of Boucher's first association with Madame de Pompadour are uncertain. Perhaps his earliest undertaking on a large scale was to provide a series of paintings to match the blue and silver theatre at Fontainebleau opened in November 1748 as counterpart of the famous theatre of the Petits Appartements to be used during the Court's removal from Versailles to the forest château for the autumn and winter hunting seasons. The Marquise with her love of the stage and her record of triumphs in the leading rôles of comedy and ballet in the productions so lavishly mounted at her private theatre at Versailles would at once have recognised in Boucher an artist whose essential characteristics were theatrical. When in 1751 in deference to public groanings at the folly and extravagance of the Crown the performances at these theatres were abandoned the Marquise transferred her attentions to her newly built château of Bellevue on the slopes of the Seine between Sèvres and Meudon where she again constructed a miniature theatre and employed Boucher as her decorative artist. At Bellevue Boucher devised a Chinese boudoir and painted for the Marquise a bedroom bathroom and picture-gallery with panels of gods and goddesses in circumstances of *galanterie*. For the Marquise's boudoir in Paris in the Hôtel de l'Arsenal where she used to receive the King Boucher designed the four mythological panels [*The Visit of Venus to Vulcan* (429) *Cupid a Captive* (432) *Venus and Mars surprised by Vulcan* (438) and *The Judgment of Paris* (444)] which hang in Gallery XIX.

From these four paintings several points concerning the artist may be learned. The *Cupid a Captive* enchants the eye by its exquisite beauty of texture and colour but its deficient spatial relationships reveal the fact that Boucher when making a decorative panel became obsessed with its effect as a whole and lost interest in the more teasy problems of draughtsmanship and form. The nymph behind the captive Cupid is on almost the same plane as the foreground figures and it is not easy to discern whether she is reclining on the sloping rock or bovering in space. The cascade moreover as the artist has drawn it seems to fulfil no other function than to trickle down the backs of the luckless nymphs.

In some of his rare landscapes and in many small drawings Boucher has shown that he could be a careful and correct designer but more often than not his taste outran his wisdom and he indulged in the reckless methods which amazed Sir Joshua Reynolds who when in France found

Boucher engaged upon a large and important picture for which he was using no model. When the earnest English artist inquired upon the matter, the light hearted Frenchman, equally astounded, replied that as a student he had used a model, but that now, as a finished painter, such aids to perfection were unnecessary. Accuracy, however, has been the prerogative of many a second rate artist, and a tendency to faults of form should not irreparably impair the reputation of François Boucher, than whom few have more nearly achieved perfection in the art of pure decoration.

One of the first thoughts which must strike everyone on entering Gallery XIX of the Wallace Collection is that the furniture and objects of art disposed about the rooms completely harmonise with the pictures on the walls. Such a harmony, indeed, is not fortuitous and does not depend merely upon coincidence of place and century. Boucher's vision was not confined entirely to pictures and he was cognizant of the functions of other forms of art and of their relation to interior decoration. Boucher's first employment was in the tapestry manufactory at Beauvais, where he worked as a humble designer. Later, when his fame was made, he became its official inspector. Two actual cartoons for tapestry have already been noted on the Grand Staircase, whilst in the large mythological canvas *The Rape of Europa*, which hangs near by, there are floral designs which occur in replica in many a mural hanging or on settees and chairs covered with Beauvais tapestry. The affinity of Boucher's art with other forms of interior decoration did not end with tapestry and, as Mr Philip Hendy in his book on the Wallace Collection has pointed out, there is scarcely an object in Gallery XIX which does not sound an echoing note in Boucher's decorative panels.*

Mr Hendy takes the chimney piece and mantel as an example. The candelabra on the mantelpiece have handles formed by naked nymphs, the fire-dogs are cast in the form of Cupids, whilst the gilt clock bears a motive of water flowing from a pitcher strikingly akin to the toy waterfall which flows in *Cupid a Captive*. The commode, moreover, which stands against the opposite wall, has a design of birds which might well be Venus' doves. Even the colours of Boucher's pictures blend beautifully with the interior scheme. The blue would meet its match in any piece of turquoise Sevres, the nymphs and Venus have skin as white as a morsel of finest *biscuit*, whilst the rich, golden brown of the gods' naked bodies provides a deeper note of colour which finds a perfect counterpart in the mellow furniture of the period.

These four delicious panels have a curious history. They were painted for the Marquise's boudoir in her Paris *hôtel* to fan the flames of Louis XV's dwindling passion. Later, Louis XVI, with reactionary prudery, is said to have considered their attractions too inflammatory and to have given orders for their removal to a Court official who wisely withdrew them to his own house. At the Revolution, they went to Germany, returning at the Restoration to Paris where they were finally bought by the fourth Marquess of Hertford, who set them in the form of a

* P. Hendy, *Hours in the Wallace Collection* 1920 p. 120

screen for his bedroom in the rue Laffitte Sir Richard Wallace on the transference of the collection to London, had the panels re set as pictures and he hung them in Lady Wallace's boudoir

The extreme favour which Boucher received from the Marquise de Pompadour made him many enemies as well as friends Diderot the staunch upholder of the marriage laws between art and public morality, anathematised Boucher and played him off against the hypocritical Greuze by whose sickly sensuities he was deceived But Grimm was, perhaps Boucher's hardest critic To him the Apollo in the *Rising of the Sun* was a mere wooden doll [*il a l'air d'un pantin*] and he objected to Boucher's *fairylike* colouring applied to a grandiose subject

When in the Salon of 1757 Boucher exhibited a portrait of the Marquise Grimm declared the picture to be hateful in colour fussy in detail and an eyesore of exaggerated embellishment *

As might well be expected Boucher painted many portraits of the lady who made him his fortune One of the finest is in the collection of Baron Maurice de Rothschild in Paris (French Exhibition 1932 No 227) others are in the National Gallery of Scotland (French Exhibition 1932 No 230) the Louvre and in the Jones collection in the Victoria and Albert Museum But few have the brilliance of execution and compactness of design which are shown in our *Marquise de Pompadour* (418—Plate 6) in Gallery XIV Here the favourite is seen standing in her garden at Bellevue before the statue by Pigalle of *l'Amour et l'Amitié* (now in the Louvre), executed in the previous year 1758 to symbolise a time when the sentiment of the King towards the Marquise had changed from love to friendship Her lap-dog *Inès* about whom she writes so fondly in her *Mémoires* and of whom Huet made a special portrait sits on a marble seat at her side In this picture Boucher's skill in the management of light and shade is revealed with full effect The light which flashes upon the dress is not so concentrated as to throw every other element in the picture into a meaningless shade and the face of the Marquise caught in a soft gleam is drawn with sensibility and understanding The painting is intensely pleasing but the portrait is not a great one Boucher, superb as a decorator could not far transcend the confines of the official portrait painter and in this representation of his patroness sensitive as he was to her delicacy and charm he has left the spark of life unkindled Vitality indeed must have been the Pompadour's most abundant gift A child of the stars she was told by a clairvoyante in early youth that she would rise from being plain Jeanne Poisson to become the King's mistress To this aim was her upbringing directed Her marriage with the wealthy landowner Lenormant d'Étiolles was merely a preliminary step towards the prophecy's fulfilment Directly her position at Court was assured the Pompadour took the reins of government into her own hands She was not content to remain a mere puppet kept to amuse a lascivious king but rose to lead all France

* Grimm *Correspondance Littéraire* détestable pour la couleur et si surchargé d'orne nels de pompons et de toutes sortes de fanfreluches qu'il doit faire mal aux yeux de tous les gens de goût

in matters of taste and politics Her chief interests were centred in the drama and in the porcelain manufactory of Sèvres, and her extravagant indulgence in these tastes seriously endangered the stability of the throne In matters of politics she was no less ruthless No one obtained office except through her, and she took a place far before the King in the administration of affairs of State The Seven Years War with England and Prussia was really of her making and through it the French nation lost its possessions in India and Canada and was made almost bankrupt To the end her vitality and strength of will remained When she could no longer retain the King's love, she was a match for his companionship and stoically regarded his transferred attentions as the irrevocable fulfilment of natural laws Even on her death bed she would not give way When the priest, who had given her a hurried viaticum, made a movement as if to depart, Pompadour, the courtesan prematurely old at the age of forty two, said with her accustomed imperiousness defiance, courtesy and wit *One moment please, Monsieur le Cure, we will go out together*

CHAPTER III—ANTOINE WATTEAU

(Gallery XVIII)

EXCLUSIVENESS might well be considered the dominant characteristic of the French eighteenth century—an age which, through its very disregard of everything incompatible with elegance and aristocracy, coquetted fatally with revolution. To the cultured society of eighteenth century Paris the world was its drawing room. The conditions of slavery in the manufactories, the starvation among the peasantry, the filth in the streets through which no person of means would walk, the lack of sanitation in even the richest houses, the pock marks which only the powder and paint of the leisured classes could conceal, mattered little so long as in the *salon* there were pretty women, fine silks and satins, and furniture and pictures of a delicacy and brilliance to provide a fitting background for the witty conversation of indefatigable *dilettanti*.

Social life in Paris in the eighteenth century differed considerably from that of the seventeenth. Versailles was no longer the only place in which gay living was countenanced and the Paris drawing-rooms became brilliant centres of entertaining on a smaller scale. Patrons of art, moreover, had appeared outside the Court before the end of the seventeenth century, and a line of wealthy amateurs was begun, of noble or bourgeois calibre, such as the Comte de Caylus, Pierre Crozat or Jean de Julienne—three wise men who sighted a new star in the dim artistic heavens. The star was Antoine Watteau (1684–1721), the *maestro* of the *fête galante*.

Watteau was no Parisian. Born in Valenciennes, a city which until the Treaty of Nymegen (1678) had been part of the Spanish Netherlands, he was not even French but a Walloon. He came to Paris at the age of eighteen as the result of a sudden whim to leave the sleepy, grass grown ramparts of his native town for the brilliant capital. In Paris, Watteau earned his living as a dealer's hack until he escaped to the studio of an eccentric and ill tempered artist, Claude Gillot. Five years later, he found himself in happier circumstances working for Claude Audran, the curator of the pictures at the palace of the Luxembourg, where he was able to study the paintings of his fellow-Fleming Rubens in the great picture gallery, or, in moments of recreation, to wander in the park and sketch beneath the trees.

In the Luxembourg, Watteau met Sirois, the dealer, who introduced him to the rich financier Pierre Crozat * by whom his fame was made. Thereafter, Watteau's obscurity was over, but ill health took the place of poverty as a much more serious terror and, after a visit to London in 1719, perhaps to consult Doctor Mead, a celebrated specialist in pulmonary troubles, his hey day as a painter was finished. In 1720 he lost some of his fortune in the scandalous crash of the Mississippi companies floated in

* Called *Crozat-le Curieux* (the collector) or ironically, *Crozat-le-Pauvre* to distinguish him from a still richer brother.

Paris by John Law, and his illness gained with worry. From that time on he was too ill to work and only once produced a masterpiece—the *shop sign of Gersaint*. The famous sign now in the Schloss at Berlin painted in 1720 for the curio-shop of Gersaint (the picture-dealer with whom he lodged) recaptures the old spirit but our later *Halt during the Chase* in Gallery XVI, one of his very last pictures, has the looseness, uncertainty and fatal refinement of the work of a dying man. At the end a new solemnity overtook him and he assumed a mood of tragic resignation akin to that of his own *Gilles* (Louvre). In a moment of distressing repentance for an imaginary fault he destroyed a heap of pictures and nude studies which he considered erotic, and, by way of retribution, he painted a *Christ on the Cross* [now untraced] which he gave, shortly before dying, to his parish priest. On the 18th July 1721, he expired suddenly in the arms of Gersaint, his devoted friend.

Of the eight fine works by Antoine Watteau in the Wallace Collection the one which has the happiest associations and brings us into the closest contact with the incidents of the artist's life is the little *Gilles and his family* (381) in Gallery XVIII. It is a portrait of Sirois, the picture dealer making merry music for the enjoyment of his family who are grouped around him. This picture which is fundamentally a portrait piece, has become subject to Watteau's irresistible vein of fantasy and the artist has dressed his jovial friend as Gilles—an imaginary character from the Italian Comedy. Thus a homely portrait of a prosperous Paris business man surrounded by his apple-cheeked relations receives from Watteau's magic art the semblance of a *fête galante*. The picture is a curious mixture of fact and fancy, delicacy and robustness. The group, which describes a circle around the dark edge of the lute as centre is the result of careful planning. Each figure is based upon an earlier drawing; studies for the girl and the mother are in the British Museum. The types too, though always attuned to Watteau's fantastic harmony, are given their individuality. Madame Sirois and the boy on the right seem to share the lute player's mood of jollity as he briskly twangs the string but the girl, on the left, attentive in spirit, appears wrapt in a mood of remotest melancholy such as the sound of music brought on Jessica.

Another concert piece of a more ethereal kind is the little *Music Lesson* (377—Plate 3) which hangs near to the *Gilles*. Here is revealed Watteau as the perfect draughtsman of figures in space. The composition is drawn with such extraordinary skill and the figures are moulded with such exactitude that the spectator feels that he can walk round the whole group admiring it from every side. Again we meet Watteau's startling blend of fantasy and reality—the figures are those of fairy people yet they are drawn with the perfection and the emphasis of life. This fusion, however, of two contrasting styles is not entirely incomprehensible seeing that Watteau though French by adoption was by nationality a Fleming born into a tradition of the strictest accuracy and a perfectly graded sense of values. No Dutch cabinet picture could have been more faithfully designed than Watteau's *Music Lesson*, and the Dutch achievement was not so far from Watteau's mind as appearances would

(XIX—439—Plate 3), a brilliantly designed and comparatively late picture hung among the paintings by Boucher in Gallery XIX. This picture reflects a triple influence. The flesh tints are taken from Rubens, and the luscious tones of the curtains and the sumptuous bed back are reminiscent of Veronese, but only Watteau would have drawn a serving-maid so capable and yet so delicious or have troubled to include the lady's lap-dog mischievously adding to the events of the *levée* by rumpling his mistress's bed-clothes.

The Venetian painters—and especially Paul Veronese—were introduced to Antoine Watteau through his patron, Pierre Crozat. Crozat possessed a large collection of pictures and drawings of the great masters and he encouraged his young friend Watteau who painted studies of the *Four Seasons* for the dining room of his Paris *hôtel*, to examine the methods of the great Italians. With Crozat too Watteau furthered the study of Rubens, begun in the great gallery of the Luxembourg by a perusal of the French amateurs' collection of over three hundred drawings attributed to the Flemish master.

At a time when Paul Veronese was in the forefront of Watteau's mind, Watteau must have painted our famous *Music Party* (410—Plate 5) in Gallery XVIII. As Mr William Gibson in his *Three Lectures upon French Painting* (p. 9) has pointed out, the picture has the faintly chilly, translucent, silvery quality so often found in the work of the Venetian painter as well as several of his characteristic details such as a colonnade, a tessellated pavement, a handsome dog or a negro slave. The *Music Party*, however, betrays much that is Watteau's alone and is an interesting document of the artist's moods and methods. The view from the terrace is from the gallery of the Tuileries over the old Champs Élysées with the Chaussee d'Antin in the distance. The guitar player, so perfect in style, poise and verve, is the same as the music teacher in the *Music-Lesson* (377) with a slight difference in the position of the hand, whilst he and the little lady reading a book appear in a picture *Le Concert* at Sanssouci. Over the shoulder of the larger dog in the *Music Party* can be traced the faint outline of a little spaniel who crosses the middle distance in *Le Concert*, whilst beyond him are ghosts of seated lovers who also figure in the Potsdam picture. When he began the *Music Party*, Watteau evidently had in mind a complete repetition of *Le Concert* and was whisked away, half way through, on the wings of a new caprice.

In all the pictures hitherto noted, Watteau has been shown as a consummate colourist and figure painter, and his genius for landscape has been only incidentally revealed. The little *Champs Élysées* (389—Plate 4), however, in Gallery XVIII, is pure landscape. The dominant interest lies in the trees in the beautiful recession from one to another, and in the cool shade which they cast. The figures delicious as they are, stand on a secondary plane and play the part of so many flowers in the grass. Yet each of the figures is a miracle of design and form: the lady who fills her basket with wild flowers is an unexcelled example of Watteau's refinement of touch, whilst the children playing are full of summer fun. The colouring too supports the fairy loveliness of the

actual Comedy. Lancret's colours have not Watteau's mysterious glow but they have a plainer loveliness in their vivid juxtaposition of red, blue and yellow supported by a secondary motive of russet orange and brilliant powder blue. Perhaps nearer to Watteau's conception is the *Italian Concelians by a Fountain* (465—Plate 9) in Gallery XX, one of the most famous of Lancret's earlier works and a special favourite of its last purchaser the fourth Marquess of Hertford. The compact pyramidal designing of this picture might be of Watteau's own making and Lancret has instilled more than his usual allowance of fantasy into this delicate representation of a group of dreamy romantics idly seated by a plashing fountain in a quiet autumn-tinted garden.

Lancret's association with the stage brought him into touch with two famous dancers *la Sallé* and *la Camargo* both of whose portraits he painted. Our *Mademoiselle Camargo Dancing* (393) in Gallery XVIII has an interest which is documentary rather than æsthetic since its singularly stiff designing shatters any suggestion of the spirit of the dance. The Camargo was perhaps the most celebrated figure on the Paris stage during the third decade of the eighteenth century. Her free use of the arms and legs seemed outrageously modern to the partisans of the old-time formal style of dancing which was hardly more than a stately walk and she created an immediate sensation. Everything which she wore became the fashion: great ladies used to dress their hair with a simple sprig of flowers à la Camargo and her shoemaker was the rage of the day. The cynic Voltaire was among her admirers and wrote some famous verses on her and her great rival Mademoiselle Sallé. By her simplification of costume and her agile movements the Camargo anticipated the modern style of ballet dancing: she abandoned the high head dress and voluminous skirt of the seventeenth century and later favoured the modern heelless ballet slipper in the place of the high-heeled shoe.

Another picture representing a personage of the stage is *La Belle Grecque* (450) on the opposite wall: a portrait of a gracious lady in a scarlet dress who seems to be acknowledging an audience's applause. The poise and placing of the figure within the sharply defined rectangular space is one of Lancret's happiest compositional achievements but the picture's chief attraction lies in the vivid red of the dress which subtly falls short of the line where brilliance becomes mere gaudiness. This colour invites immediate comparison with the red coat of the *Comte d'Espagnac* whose famous portrait (449) by Madame Vigée Le Brun (1755—1842) hangs near by.* Many people complain that the scarlet in this picture is glaring rather than arresting and therefore prefer to fix their eyes on the subtler values of Lancret's so-called Grecian beauty. But such a criticism should not be made without account being taken of the fact that the material worn by Madame Le Brun's youthful sitter is a coarse cloth which would naturally yield a harder surface for colour than the actress's soft and shiny satin gown.

* Madame Le Brun visited Hertford House in the time of the second Marquess. She describes the *raouts* held by the Marchioness and complains that London parties were very dull, overcrowded and with no chairs for the guests to sit on.

Nicolas Lancret leads us on to a new generation of painters, the arch decorators of the Rococo. Of these the foremost was François Boucher whom we have already discussed in connection with his patroness, the Pompadour [See Chapter II, *Boucher and the Pompadour*, p. 4 et seq.]

Boucher's most distinguished pupil was Jean Honoré Fragonard (1732-1806), a merchant's son of Grasse, who left the South for Paris especially to join the studio of the painter who, in 1746, was already famous. But Boucher, taking Fragonard as a hobbledoy from the distant provinces, refused him admittance and sent him on to Chardin, the still life painter, whose vision seldom pierced the walls of his own bourgeois dwelling—who, yet, could instil the whole of life into a black bottle, a rusty knife and a common loaf of bread. With Chardin, the apostle of pots and pans, the romantic young Fragonard very naturally found little sympathy, but under him he passed through the hard school of technical experience so that, when in less than a year's time he returned to Boucher with examples of his studio work and other sketches done elsewhere, he made such a favourable impression that Boucher admitted him as a pupil.

In 1756 Fragonard went, with a royal scholarship, to Rome, where he fell in with the worldly Abbé de Saint Non—a dilettante long before he was a churchman—who invited him, together with Hubert Robert the landscape painter, to the Villa d'Este at Tivoli. There, under the influence of Robert and with the example of Claude fresh in his mind, he painted the *Gardens of the Villa d'Este, Tivoli* (379) in Gallery XVIII, a tentative excursion into classical landscape, which, no nearer to the classics than it is to actual nature, remains a kind of fantastic, fairy drop-scene.

Another example of Fragonard's delicate landscape painting is the little *Souvenir* (382) on the same wall. This charming representation of a lady, seen in silhouette, carving a message of love on a tree, belongs to the generation who wept over *La Nouvelle Héloïse* and to whom one of life's most exquisite distractions was the shedding of a tear. Yet the little picture seems to transcend the limits of its own period, it faintly anticipates the romanticism of a later age—the throbbing sentiment of a *Méditation* by Lamartine or the distilled emotion of a Chopin *Nocturne*.

On his return to Paris in 1761 Fragonard found the city in the throes of a reaction against the frivolous style of Boucher, and leaders of taste were exhorting artists to return to the Grand Manner. To appease the new craze Fragonard, now an Academician residing in the Louvre, painted a vast canvas *Le Grand Prêtre Coréus se sacrifie pour sauver Callirhoë* (Louvre), but he was wise enough to see that this style did not suit him and he never painted "grandly" or on such a scale again. Our *Fountain of Love* (394), however, in Gallery XVIII, shows some after effects of the disease of grandiosity. The pinks and blues of Fragonard's real inclination have given place to unnaturally sombre greys and browns (due to the influence of certain Dutch masters) and the subject is sufficiently classico-romantic to be fixed as a dire anticipation of the mythological claptrap which ensnared Prud'hon.

At about this time a new and less transient influence entered

Fragonard's life, that of Rembrandt, and in our *Young Scholar* (455) in Gallery XVIII we find Fragonard attempting a broader technique with a freer handling of light and shade in the Rembrandtesque manner. But the marriage of the two styles was essentially incompatible, for Fragonard was far too closely wedded to the Rococo with all its minuteness, artificiality, and frivolity ever to comprehend the dramatic values of Rembrandt's artistic concept, and it is well that in this picture Fragonard's sudden emulation of the Dutch painter should have been tempered by a timely memory of his own first master Chardin.

The small picture *The Schoolmistress* (404), on the same wall, is an altogether happier achievement. The light effects of Rembrandt have not been entirely forgotten but the mood of playfulness has returned to Fragonard, and it is the artist as we should know him who has set his schoolroom in a lofty gallery giving on to a sunny street, made the schoolmistress absurdly pretty, her pupils outrageously mischievous, and has capriciously intermingled his own name among the alphabet letters on the blackboard.*

The true Fragonard is again seen in the *Boy as Pierrot* (412—Plate 7), the first glance at which recalls us to youth and spring. The dress is decidedly Watteauesque, with its pierrot design and long dangling sleeves, but the straw hat is curiously modern, like many that one might see on a summer's morning in the *Bois*. The secret of the picture's charm is its freshness of colour—and it was surely its scheme of pink, white and blue that prompted Mr. D. S. MacColl, a former Keeper of the Collection, once so aptly to describe it as "resembling a bunch of sweet peas—freshly gathered with the silvery dew still upon them."

The picture by which Fragonard became and has remained famous is *The Swing* (430—Plate 8) or, to give it the more expressive title of the engraving, *Les Hazards Heureux de l'Escarpolette*. Fragonard's hand in it is due to the shocked feelings of a respectable Academician, Doyen, who, when asked by the Baron de St. Julien, a rich *fermier général* and libertine, to paint a portrait of him and his mistress frolicking on a swing, declined to injure his reputation for devout religious pictures by undertaking such an undignified subject, and recommended a young man, Fragonard, for the task. Doyen, however, was sufficiently interested in the project to make the suggestion that the lady's slipper, flying off her foot, should be caught by a convenient group of Cupids, but both he and Fragonard refused to carry out the Baron's desire to have a bishop push the swing. Even the progressive young painter revolted at bringing the Church into the matter and replaced the ecclesiastic by a lackey. He adhered, however, to the idea of the slipper but reduced Doyen's conception of a bevy of Cupids to a single figure of Falconet's *L'Amour Menaçant*, executed in marble for Madame de Pompadour and exhibited in the Salon of 1757. It is now in the Louvre. A model of the statue in biscuit de Sévres is in Gallery XIX of this Collection.

* The boy standing in the foreground is traditionally supposed to be Fragonard's son Alexandre, in that case the picture was painted after 1780 and indicates the increasing domesticity of the painter's later style—the reflection of his happy married life.

Fragonard's picture is the complete expression of the elegance, idleness, artificiality and luxury of the age of Rococo. No woman could ever be daintier than the little lady of the swing nor could any distraction be more preposterous than that of her lover who sits in a rose bush to watch her. Nature and reality are entirely remote from the picture. The time is neither night nor day and the swing's ropes which are frayed and knotted would hardly support a fairy. The luxury of the age too, has made its mark. The lady's dress with its endless frills and flounces, could not be more extravagant and even the seat of the swing is encased in gilt bronze and upholstered in crimson satin. Yet perfect taste and a supremely adjusted sense of fantasy pervade the whole. The passage of distant trees melting into the skyline in shades of ever paling blueish greens is alone as harmonious and satisfying as a melody by Mozart, whilst the design is so adroitly planned that the swing seems really in mid air, about at any second, to rebound. The picture, indeed is so full of beauty, animation and wit that it transcends the tenets of pure decoration envisaged by its creator and makes the onlooker feel not as if he is regarding a framed picture but as if he is assisting at some breath taking *tableau vivant* upon which the curtain, whenever it drops must drop too soon.

Although the "Grand Manner" had but a fleeting effect upon Fragonard the influence of the Academy upon the public mind was more lasting and in the second half of the eighteenth century, there was an established reaction against the flagrant incitements of the Rococo. Diderot's desire to wed morality to art was rapidly being put to the test, and in Jean Baptiste Greuze (1725-1805) those who favoured the marriage were deceived into thinking that they had been given its perfect first fruits. But an ideal union can seldom evolve from a mere marriage of convenience and Greuze even though he may have been a child of the new taste, used morality only as the icing by which to entice the many who were ashamed to admit an appetite for any attraction more outwardly noxious than an innocent looking sugar cake.

Greuze, the son of a builder from Tournous near Macon, remained in obscurity until he reached the age of thirty when in 1755, he had a picture *La Lecture de Bible* (Louvre) accepted by the Salon. But his real fame did not come until after 1769 when he married Anne-Gabrielle Babuti a bookseller's daughter who in spite of her innocent eyes was a wanton as well as a shrew. Her pretty face, however, proved her husband's fortune and for a long time Greuze delighted the Paris public with a series of pictures in which his wife appeared. Diderot moreover supplemented the artist's popularity by acclaiming him as a champion of public morals. *Courage, mon ami Greuze, he wrote, fais de la peinture morale et fais en toujours comme cela*.

But the element which Diderot mistook in Greuze for purity was nothing more than a false puritanism and there is scarcely one of his symbolic pictures which had not the artist been aiming to catch the popular fancy, would not have been a frank study of a beautiful nude. His drawing was often faulty. Our *Inconsolable Widow* (454) in Gallery

XVIII, for example, has absurdities both of draughtsmanship and thought. The lady, if she stood up, would be at least ten feet high and her outstretched arm is of an impossible thickness to form part of her elegant person. Her attitude, too, of stroking her husband's statue would be morbid if it were not so ridiculous, and the ordered disorder of her low cut robe dispels any thoughts of sincere grief, and faintly suggests that the widow will not remain very long unconsolated.

For the sake of justice it must be stated that it is not through his ambitious subject pictures, such as the *Inconsolable Widow* (454), *The Broken Mirror* (442) in Gallery XIX or the *Votive Offering to Cupid* (441) in Gallery XX, that Greuze has largely won his popularity, but through his simpler studies of children. The series of paintings of this nature, which hang in the Oval Drawing Room (Gallery XXII) and elsewhere, have an undeniable grace, but in most cases their charm is contaminated with a false sentiment such as the exaggerated yearning of *Fidelity* (398) in Gallery XXII, the contrived simplicity of *Innocence* (384) or the exasperating roguishness of *Espèglerie* (396) in Gallery XX. When, however, Greuze could bring restraint to bear upon his inclinations, he could make a child study as charming as the *Girl in a White Dress* (427—Plate 10) in Gallery XVIII, which, by reason of its very exclusion of all elements foreign to nature and to childhood, has a morning freshness.

But Greuze, even at his best, was always a symbol of the eighteenth century at its worst, and it is well that we should leave this period not thinking of the world of fashion flocking to the Salon to gape at the latest sentimentality of their idol Jean Baptiste, but remembering that in the crowded Paris drawing rooms there must have been some older people among the chattering throng who regretted the passing of Antoine Watteau's far gone days of dalliance and others who recalled with pleasure the zenith of Madame de Pompadour's Boucher, and others, still, who were not afraid to say that, in spite of the warnings of Rousseau and the solemn preachings of the Academy, they were looking forward to a new creation by the witty, the frivolous, the flattering Monsieur Fragonard.

CHAPTER V—ITALIAN AND FLEMISH PICTURES OF THE RENAISSANCE

(Gallery XVII)

THE quickening of the living instinct which we know as the Renaissance reacted upon every manifestation of the energy and the intellect and under its stimulus, a spirit of science and adventure was awakened which prompted men to readjust their conception of the universe, and physically as well as mentally to make ready their boats and sail for lands unknown. Under the new influence scientists and scholars all assumed the rôle of explorers. Christopher Columbus (1436-1506) might well be taken as their symbolic chief since, just as he widened the radius of physical thought by his discovery of a new continent, so did the scientists, through their revaluation of universal laws, the scholars, by the invention of the art of printing, and the Humanists, through the unearthing of the classics, disseminate a new knowledge and enlarge as well as refertilize the fallow territories of the mind.

In art, the first country to respond to the new culture was Italy, for it was in her domain that one-half of the foundation of the classics had been laid. She had, moreover, fostered less of the mediæval spirit than had other countries and was, therefore, readier to disperse the old ideas in favour of the tenets of modernism. The gothic North was always coldly foreign to Italy and she had accepted it only under protest. The Classics, on the other hand, were the work or source of inspiration of her own forebears the Romans, and she welcomed them as her much-treasured, long lost heirlooms.

Under the Renaissance life returned to art. The Byzantine tradition, based on the art of mosaic, had grown stale, and its manifestations had become crudely hieratic. But the classical discovery renewed the art of sculpture and brought new elements into that of painting. Giotto (1266-1337) heralded the Renaissance by his introduction into paint of the quality of drama, and Masaccio (1401-1428), the first true renaissance painter, was the Giotto of a second birth. With these two artists, painting ceased to be a formal, abstract designing, however lovely. The sterner problems of perspective were now studied and the third dimension, depth, was accepted as an element essential to pictorial form. The science of anatomy, too, absorbed the interest of artists and its peak was reached by Michelangelo (1475-1564), who, through his complete realization of the dignity of man apotheosized the human form and created men like gods. Colour, moreover, transcended the traditional uses of blue and gold, and the tender hues of Beato Angelico (1387-1455), the godly Florentine friar, reached their climax, a century later, in the luminous, worldly pageantry of Titian.

The Wallace Collection cannot pretend adequately to represent the painting of the Italian Renaissance since the masters of Italy did not greatly appeal to the fourth Marquess of Hertford, and our few examples

20 ITALIAN AND FLEMISH PICTURES OF THE RENAISSANCE

of their work are mostly due to chance purchases by Sir Richard Wallace whose interest in the renaissance period was concentrated more strictly upon smaller objects of art. We have it is true certain Italian pictures of an exceptionally choice quality but none except Titian's *Perseus and Andromeda* in the Long Picture Gallery (see p. 24) expresses the forces of imagination, learning and experiment which constituted renaissance thought—forces indeed which produced a Raphael, a Michelangelo and a Leonardo da Vinci.

Our happiest representation of the period is perhaps the *Boy Reading* (538) attributed to the Milanese painter Vincenzo Foppa (1427/30–1515/16). It reflects the ideals of the Renaissance in method as well as in mood. It is a fresco on plaster executed in tempera—a solution of colours in yolk or white of egg and water which preceded the use of the oil medium. The subject of a young boy in a brown study is peculiarly fitting to the age of learning when the unlocked principles of the classics freshly revealed to parents were inculcated with all the greater zeal into those of their progeny who were disposed to absorb them. The picture indeed may even be emblematic of education since its setting has the air of a lecture room or library and the bench on which the boy is seated is inscribed with the name of Cicero.

Strange events have influenced this picture's destiny. The fresco was cut from the wall of the Banco Mediceo in Milan when that building was destroyed. The painting was then high up and very dirty so that it was taken to be part of the ornamentation of the Bank—perhaps the portrait of a business man in his office. It was bought by Sir Richard Wallace from a collector in Paris. The Boy may be Gian Galeazzo Sforza, the son of Galeazzo Maria Sforza and Bona of Savoy. A portrait of his father by Cristoforo da Preda is to be found in the illumination on vellum which hangs on the South wall of Gallery XI.

Another fragment of a fresco, this time transferred to canvas is the *Head of a Girl* (537) by Bernardino Luini (c. 1475–1532) cut from a large decoration of girls at play on the Villa Pelucca, a country house near Milan. This painting is surprisingly fresh and original for a work by Luini who in his numberless Madonna pictures followed Leonardo da Vinci with such fanaticism that he often reduced a very pleasant imitation of one of the greatest of masters to the very nadir of sentimentality. Our popular *Virgin of the Columbine* (10) is an example of Luini's imitative manner but in spite of its dull tones and the treacly consistency of its pigments partly due to subsequent thickening of the varnish, this picture has a linear emphasis which many similar pictures by the master lack. Luini's tendency to elongate the Child's body has given the little figure a strange suggestion of strength, independence and premature stored up energy.

Luini however was seldom spontaneously interesting except when on rare occasions he broke away from the subject of sweet faced Madonnas into preoccupations more pagan where the memory of his master did not follow him. We are therefore fortunate in possessing the undisguisedly secular *Child Genius Gathering Grapes* (526) another

fragmentary fresco which has the simplicity of colouring and decisively blocked out design associable with a decorative mosaic

An unexpected glimpse into renaissance paganism is given by Bianchi Ferrari (1460-1510) a minor artist of the school of Modena whose little known *Idyll* (2—Plate 12) is the quintessence of a renescent mood. The picture is pure decoration—the figures are not a man and woman but motionless symbols of Youth in Love. The landscape too is unreal and acting merely as a background to unite the main design contributes to the effect of perfect stillness. The picture indeed induces a mood of intense delicious reverie and recalls that sense of tranquil satisfaction and pleasant lassitude felt in the full season of the year when after a burning noon a summer's day begins to sink into a natural easy weariness.

The *St Catherine of Alexandria* (1—Plate 11) by Giovanni Battista Cima (1460?-1517?) which hangs next to the *Idyll* is in some respects the latter picture's antithesis. Its general conception is stiff sculpturesque and conventional. The drawing too is as heavy as in the *Idyll* it was sensitive. Compare for instance Bianchi Ferrari's treatment of the youth's raised fingers—a moving expression of eloquent gesture and subtly suggested movement—with St Catherine's lifeless dumpy hands. But Cima's colour has a rich glow which was beyond the minor master's range and his treatment of the Saint's heavily ornamented dress anticipates the magnificence of future events in Venice.

Interest has recently accrued to this picture with the generous gift in February 1933 of its delicate lunette (*The Virgin and Child between SS Dominic and Francis*) by Mr and Mrs George Blumenthal—a gesture which will be historic in the annals of Hertford House since it was the first occasion on which an addition or rather complement has been made to the present Collection. Cima's painting was originally a polyptych altarpiece in the Church of S Rocco in Mestre. The wings representing SS Sebastian and Roch two Saints associated with the cure of the plague are in the Museum at Strasbourg.

A fine example of Italian renaissance portraiture is the *Man in a Black Dress* (541—Plate 10) by Bartolommeo Veneto (1480? 1555?) an artist who in his early days may have worked under the influence of Cima. Little else is known about his life—he may have worked at Ferrara 1506-8 for Lucrezia Borgia and later in the neighbourhood of Bergamo. Under the influence of the later Milanese artists he courted feminine favour by executing a number of sentimental studies of female saints playing the lute and wearing their hair in modest ringlets—but his present reputation rests on his dignified male portraits of which in England there are examples in the National Gallery and the Fitzwilliam Museum Cambridge. In our portrait Veneto has made a striking use of his favourite jet black which harmonizes with his sitter's bronzed skin the duck egg green of his eyes and the deep olive background. The use of gold leaf for the buttons is a method typical of Veneto and brings a faint note of archaism into a portrait otherwise conceived in a truly modern fashion. The sombre colouring is impressive with the sudden

CHAPTER VI—THE LONG PICTURE GALLERY

(Gallery XVI)

THE following order is suggested to the visitor who wishes to study the many masterpieces of this gallery according to the various schools of painting which they represent —

A—*Italian*—Titian

B—*Spanish*—Velazquez

C—*Flemish*—Rubens and Van Dyck

D—*Dutch*—Rembrandt, Hals, De Hooch Hobbema, Cuyp, and Willem van de Velde the Younger

E—*French*—Poussin and Claude

F—*English*—Gainsborough and Reynolds

A—ITALIAN SCHOOL

Titian (1477 ?–1576) Titian was the patriarch of the Venetian High Renaissance To him all subsequent painters in the city owed their origin and at his feet all Venice sat In Titian the luminosity and richness of the Italian oil technique reached its climax and a complete harmony between form and colour was achieved, producing an effect of magnificence fitting to the lagoon city which, in its pride of place half way on the trade-route between East and West, floated on the waters of the Adriatic like some glittering golden galley into whose hold the finest treasures of the civilized world, by brigandage or bartering, found their way

Titian, during his long span of life, received commissions from all parts of Italy and even from François I, but his most strenuous and ambitious official activities began in 1532 when he was ordered to paint the portrait of Charles V of Spain The patronage of Titian by the Spanish Royal House lasted until the artist's death, it inspired much of the finest work of his later years, and his output for the Spanish Court influenced the trend of native Spanish painting The superb representation of the Emperor on horseback (Prado), painted at Augsburg in 1548, was the prototype of Velazquez' great equestrian portraits

The death of Charles did not sever Titian's connexion with the Peninsula, and his son Philip II kept the artist engaged upon a long series of mythological pictures of which a notable example is the *Perseus and Andromeda* (11—Plate 13) in this gallery, executed when the indefatigable artist had passed his eightieth year Andromeda, daughter of Casseopeia, Queen of the Ethiopians, was the victim of her mother's vanity The latter, by claiming to be the peer in beauty of the Nereids, had invoked the anger of Poseidon, who, lashing the waters to a flood, enchained the luckless princess to a rock to await her doom by the jaws of a hideous sea monster She was rescued from her fate by Perseus who returning

with the Medusa's head, the sight of which turned all who beheld it to stone, slew the beast and claimed Andromeda for his bride

The story of Andromeda, usually taken from Ovid's *Metamorphoses*, was a favourite among Italians of the Renaissance. A living tableau of her rescue formed part of a pageant arranged in Rome in 1473 for Leonora of Aragon, then passing through the city on her way to marry the Duke of Ferrara. Piero di Cosimo, too, depicted the legend in a series of panels now in the Uffizi.

The design of Titian's picture may seem a little unbalanced. The figure of Andromeda is placed so conspicuously in the foreground that the rest of the picture is thrown out of focus. The position of Perseus, is cramped and he seems to graze the rock with his foot as he swoops to deliver the death blow to the dragon. Realism, moreover, has been hardly more the artist's aim than composition. Few enchained princesses would affect an attitude so airy and unconcerned at the moment when such a horrid fate was in the balance, and no sun, however brilliant, could have illumined the figure from the front whilst it set in a haze of brown and gold directly at her back. But logic was the pride of the Florentines, and Titian, being a true Venetian, was ready to sink all other considerations beneath that of colour. The entire canvas gleams with an intense, subdued glow, fitting to the drama which is being enacted. The olive sea seems to be troubled by the offence of a mortal against a god, and Andromeda's body, caught in a mysterious ray, has a warmth of tone and a delicacy of texture which Titian, the forerunner of Rubens as a master of flesh painting, did not often excel.

Titian's picture made a great effect upon contemporary and subsequent artists. Palma Giovane was evidently influenced by it in the composition of his *Andromeda* now at Cassel, whilst Rubens, who used the subject for many paintings, reversed Titian's design in a sketch, formerly in a private collection in Madrid. An actual comparison can, however, be traced at Hertford House with the *Andromeda* (417) by François Le Moyne (1688-1737) in Gallery VIII*. The French artist evidently based his picture on Veronese's version of the same subject formerly at Versailles and now in the museum at Rennes, but Veronese had drawn his inspiration from Titian, and Le Moyne may also have seen Titian's rendering which was then in the collection of the Duke of Orleans.

Perseus and Andromeda, which once belonged to Van Dyck, is a picture which has long remained in the possession of the Hertford family, it was bought in 1815 by the third Marquess and was forgotten until 1900 when it was discovered by Sir Claude Phillips, the first Keeper of the Collection, hung high up and very dirty in a top-floor bathroom.

The *Cupid Complaining to Venus* (19), which hangs on the opposite wall to the *Perseus*, is only diffidently attributed to Titian because of the feeble drawing of the goddess, with her needlessly elongated thighs and

* The other painting by François Le Moyne in Gallery VIII *Time Revealing Truth* (No. 392) has a grim historical significance in that it marks the culmination of Le Moyne's insanity. As a result of overwork his mind became unhinged and a few hours after finishing this picture on the 4th June 1737 he locked himself in his bedroom and stabbed himself to death.

the loose construction of her figure. It is, indeed, inconceivable that the artist who drew *Andromeda* also designed this *Venus*, but it must be admitted that the picture contains certain other elements of beauty, at least, Titianesque. The little wounded Cupid rushes to his mother with an impulsive trustfulness which only young children display, the colour is a symphony of deep reds, mellow browns and olive-greens—tones which Titian loved to blend—and the landscape background provides a delicious vista over fresh green fields, beribboned by a winding river, which finally loses itself in a distant haze of peaceful, blue hills.

B—SPANISH SCHOOL

Velazquez (1599–1660) The torch of Titian was not extinguished by his death, for two foreign artists of different nationalities, Rubens and Velazquez, carried it on and kept the flame alight. Rubens was the instrument for bearing the light to Spain. When in September 1628 the great Fleming made his second journey to Madrid this time on an ambassadorial mission, he was placed by the King in the care of the young Velazquez, then recently established at the Court. The tales the Flemish painter had to tell of Italy and the splendour of his copies of Titian's pictures whetted the Sevillian's appetite for a wider experience until, in August 1629, furnished with money from the King and with letters of introduction from court nobles, Velazquez embarked at Barcelona for Venice. The Italian journey had a greater effect upon the Spanish painter than that of merely giving him the opportunity to study the Italian masters in their own surroundings, Titian, for example, he could find at home almost as well as abroad, as our *Perseus and Andromeda* has shown. The voyage released him at an impressionable stage of his development from the restricting etiquette of the Spanish Court, whose rules were of an Inquisitorial severity. The study of the nude, for instance, was forbidden the court painter whose own position in the palace was so low that, even though in the privacy of the King's sanctum he was treated as a friend, on public occasions his place was among the lowest menials. It is, then, all the more astonishing that Velazquez, the supreme court painter, should have combined his perfect courtiership with a far seeing imagination and an amazing variety of style. The great Velazquez Gallery in the Prado is notable above all else for its immense display of pictures by the same artist, all of which reveal a different technique and portray a different subject.

Our *Don Baltasar in the Riding School* (6—Plate 14) may be said to mark the beginning of Impressionism. Every element in the picture is subjected to the suggestion of a passing impression and even the Prince's substantial steed has his forelegs in the air in the attitude of a moment. The background figures, too, are sketched in the slightest fashion, one feels that they are busily moving to and fro in the execution of their morning's work, and that the ladies in mantillas, standing on the little balcony, have at the moment but just come through the doorway to

watch the equestrian exercises of the young *Infante*. The restraint of colour accentuates the picture's evasive charm. The tones are restricted to a quiet medley of black, grey, and silvery white; yet there is no monotony, and Velazquez has most subtly shown that light and shadows can seldom be more various and effective than when they play upon a plain, white wall.

Don Baltasar Carlos died at the age of seventeen, after a childhood of exceptional promise, but impaired by ill-health resulting from the debaucheries of the Court. As a young child, dressed in the formal court

never painted a single picture of the highest value, he would still have turned a historic page in the annals of international diplomacy. This extraordinary genius spent much of his youth in Italy, in the service of Vincenzo Gonzaga Duke of Mantua. When in 1609 he returned to Antwerp, his position was established and he was appointed Court-Painter to Albert and Isabella, Regents of the Netherlands. His fame as a painter spread abroad and in 1622 he was commissioned by Marie de Médicis to execute a series of paintings in the palace of the Luxembourg in Paris.

Rubens' tact and vision endeared him to Isabella as courtier as well as painter, and in 1628 she sent him, as a member of her council, to Spain to negotiate with Philip IV, and in 1629-30 to England to effect conciliatory measures with Charles I. Rubens welcome at the English Court and by English learned society was enthusiastic. He was knighted by the King, to whom, as an act of gratitude, he presented the picture *Peace and War*, now in the National Gallery. He was given an honorary degree at Cambridge and, in accordance with the royal favour he completed the decorations in Inigo Jones' Banqueting House in Whitehall now the Royal United Service Institution Museum. The immense reputation which Rubens gained and the brilliant position which he could have held at the court of any European sovereign never divorced him from the affection for his own city of Antwerp, or from the love of his home and family. He married twice and both marriages were happy. His first wife, Isabella Brant, whom he married in 1609, was the daughter of a respected member of the Netherlandish *haute bourgeoisie*, who held high civic honours and was learned in both French and Flemish. A portrait of *Isabella* (No. 30), which until 1853 remained in the family of one of Rubens' daughters, hangs in Gallery X. His second marriage, in 1630 with Hélène Fourment, the daughter of a wealthy silk merchant, completed Rubens' cycle of happiness. Not only did she provide the painter with a home and children from whom he was loath to be parted, but she consented to act as his model for every variety of picture. Thus she afforded Rubens with the perfect type of radiant, if fulsome, blonde on whom to expend his genius.

Rubens' large mythological pictures in which Hélène Fourment played so prominent a part are not represented in this Collection. Of his subject pictures our examples date from an earlier period, when his range was more limited and his subjects were religious rather than imaginary. Our *Holy Family with St Elizabeth and St John* (81) was painted for the oratory of Albert, Regent of the Netherlands, and our *Christ's Charge to Peter* (93), painted about 1616, is a work in much the same style. Both these pictures show a warm radiance in the flesh painting and a fullness of modelling which mark them as indubitable products of Rubens' own hand, but beyond the possession of these qualities they are unsuccessful as great paintings. Sir Joshua Reynolds recognized the shortcomings of the *Charge to Peter*, and condemned it for lacking Rubens' usual unity of solidity and grace. In the fourteenth Discourse he says: *This is the highest and smoothest finished picture I ever remember to have seen*

by this master so is it by far the heaviest Reynold's criticism indeed, was apt. The drawing is facile and the colours are fresh but the figures lack Rubens' characteristic vigour, and the sentiment which they express is flabby.

Our greatest example of Rubens' work apart from numerous fine sketches is the *Rainbow Landscape* (63—Plate 15) dating from the last five years of the artist's life when he became the Seigneur of the Chateau de Steen a country house in the polders north of Antwerp to which he finally retired to mellow the memories of a harassing court life in the comfortable companionship of Hélène. The *Rainbow Landscape* is not so far unlike Rubens' other works as a casual glance might lead us to suppose. It possesses all his characteristic qualities of passion energy and exuberance although this time they are expended upon a subject to which human beings are only incidental. Because Rubens specialised so intently upon set pieces for churches palaces or banquet halls it is a popular delusion that his mind centred only upon huge decorations of a florid magnificence executed with a posse of assistants and apprentices. Yet this restful landscape is as much the quintessence of Rubens' genius as are any of his gigantic ceiling paintings. It is an ode to the fertility of summer a paean in praise of lovely ripeness. The picture's colour scheme has the richness and tranquillity of the closing of a summer's day. The golden brown of the cornfield melts into the bluish green of the distant lowlands forming a harmony which is only broken by occasional glimmers of brighter colours the red of a woman's bodice the green of a skirt or the faint sheen on a duck's wing.

The pomp of courts was surely as far away from Rubens' mind when he painted the *Rainbow Landscape* as his figures of peasants returning from their daily toil are remote from the brocaded dummies of Marie de Medicis Luxembourg panels. These peasants indeed are symbols of the landscape's satisfying beauty they depend neither on place nor period they are as much part of the countryside as the corn is part of the harvest they are like Rubens' loving children born of the womb of Nature.

The Wallace Collection possesses no example of Rubens' grand decoration but this lack is somewhat compensated by our series of designs for large compositions done on a small scale. Perhaps the loveliest is the *Adoration of the Magi* (519), a sketch for the great picture now in the museum at Antwerp which hangs among the Italians in Gallery XVII. This fine study is a mixture of religion and paganism, delicacy and robustness. The treatment of the sacred subject is not entirely devoid of worldly considerations the Virgin is very obviously Isabella Brant the turbaned king is Rubens' friend Respeigne a wealthy merchant of Antwerp cutting a jovial figure in his Turkish fancy dress whilst the camels which crane their necks to cast a glance of cynical perplexity upon the scene run the risk of comicality. Yet the little study displays tenderness of sentiment and execution. The colour scheme of pink and grey and peaceful mellow brown is of a pearl-like softness and the design knit together in a cylindrical form around the

at the Seigneur's face The head of the greyhound, for instance, leads one's eye to the slash in the sleeve and thence to the culminating point

The portrait of the Seigneur's girl wife is, perhaps, a little less happy, since Van Dyck has tried to impose an equally seignorial magnificence upon a timid child of sixteen, thus losing an opportunity of conveying a moving contrast between Marie's tender years and the position of dignity which has been thrust upon her Rembrandt, the great revealer of the mind, would have stressed some mental struggle, but Van Dyck, the perfectly trained court painter, on grounds of discretion alone, would prefer to attract the attention to a sumptuous dress, a beribboned sleeve, a plumed fan, or a mischievous glance from the eyes of a King Charles' spaniel

D—DUTCH SCHOOL

Rembrandt (1606-1669) If the great painters of Northern Europe were compared with a symphony orchestra, Rubens might be said to enter in a blaze of trumpets, Van Dyck to provide the low notes of a 'cello, and Rembrandt to vibrate through the whole cascade of sound with a deep, sonorous organ roll Profundity, indeed, was the keynote to which the whole of Rembrandt's art was tuned Inasmuch as he delved into the inner workings of the mind, so did he confine his palette to the deeper colours It was, indeed, his increasing solemnity and uncompromising grandeur which, after a period of prosperity, brought about his downfall and material bankruptcy The patrons of art in seventeenth century Holland, being for the most part respectable middle-class citizens, with little experience of art and much recently acquired money, desired to brighten their houses with gay cabinet pictures, illustrating the trivial incidents of the domestic round To them a picture was an object of brightness with which to beguile the gloom of the Northern winter a representation of some happy fireside scene, or of some pleasant landscape, which might fulfil the function of an open door leading to a room where there was merry company, or of a window looking on to a view more cheerful than that of snow, ice or mud which was most probably there in actuality The golden glow of Rembrandt, therefore, failed to titillate their petty appetites, and they neglected him as a dull and depressing painter, fit only for the few whose minds were out of the normal and who wished to brood on solemn thoughts The large majority of his contemporaries, indeed, regarded the ageing Rembrandt much as the tired business man of to-day regards the attempts to revive the serious theatre as something which frustrates the lazy requirements of an intellect which has resigned itself to the unexacting manities of that vapid period of the day known as the "after dinner hour"

In the Wallace Collection we have a series of pictures in which we are able to follow Rembrandt's sad progression from obscurity to fame, and from fame to a tragic mortification

The two large portraits of *Jean Pellicorne with his Son Gaspar* (82)

so did Hals fail to analyse his own feelings and merely painted what was before him for its own sake. To Hals humanity was a passing pageant of innumerable different types, but his own relation to the procession of life was not his concern, and he regarded it rather as a man in the stalls of a theatre might sit back to watch a play, acutely critical of the actors' make-up but insensitive to the play's reaction on himself. It is, perhaps, his very objectivity of mind that has given Hals his popularity for, through his lack of patience to pass his impressions through the filter of self-criticism, he was fascinated chiefly by the instantaneous and cultivated a technique sufficiently rapid to render, with incisive accuracy, the expression of a moment or a passing mood.

Our *Laughing Cavalier* (84—Plate 19) is, perhaps, the most widely known picture in the Wallace Collection, and its fame has been achieved largely by its speedy, vivid capturing of a half-suggested expression. It is, indeed, impossible to detect the laugh, for the Cavalier has quelled it beneath a mask of cynical composure, but the effect of derision remains behind.

Hals' rapidity in the summing up of a mood has not entailed a sketchy brushwork; what has drawn the public to the picture is the artist's meticulous handling of the Cavalier's dress, with its interplay of delicate embroidery and finest point lace. Perhaps, as much as any quality added by Hals, the very type of the *Laughing Cavalier* has been one reason for its popularity. The moustachioed military-officer, disdainful, swaggering, provocative, superbly clothed, has always been a favourite, romantic figure in the painting, literature or theatre of any place or period. There is, indeed, little to differentiate Hals' Cavalier from many similar figures for ever enshrined in popular esteem, such as Ruy Blas, d'Artagnan, or Don José.

Cornelius (86) at least fifteen years elapsed. Rembrandt has now assumed infinitely greater proportions. His experiments in dramatic lighting had borne fruit in the *Night Watch* of 1642, which, although it failed to impress his torpid contemporaries, definitely placed him among the great painters of the world. Now only the subtleties, which the ordinary eye does not see, concerned him and he wrapt himself in the contemplation of the inner drama of the life of man.

The subject of our *Centurion* has been disputed. Several Biblical histories have been suggested, but it is traditionally supposed to represent the Centurion Cornelius, obeying the commands of an angel, by sending to Joppa two of his servants in the care of a devoted soldier of his guard to take instructions from Simon Peter (Acts x). The picture is not one of Rembrandt's greatest works, it contains indeed, certain weaknesses of technique and composition which have caused its authenticity to be doubted. But it reflects a great period of Rembrandt's life. The figures have a weight and intensity which establish a new epoch in Northern European painting. Every subtle incident in the drama, too, is stressed. As Mr Philip Hendy (*Hours in the Wallace Collection*, p. 49) has wisely pointed out each member of the group who waits upon his master's orders is differently defined. The old servant listens with the patience that becomes his years, whilst the younger man, caught in a flash of light, is aflame to set off on the expedition almost before the Centurion has finished his list of instructions. The soldier, however, being a mere escort, waits calmly in the shadow until final orders have been given.

The central portion of Rembrandt's life was prosperous. His wife, Saskia van Uylenburgh, a well born Friesland woman brought him many friends, his studio was crowded with visitors, and both Rembrandt and Saskia dressed sumptuously and wore fine jewels. At her death in 1642 the light seemed to go out of Rembrandt's life. Gradually he lost his clients and became embroiled in monetary troubles. Saskia's place was taken by Rembrandt's housekeeper, Hendrickje Stoffels, whose relations with the artist brought her before the Consistory of her Church and introduced an air of scandal into Rembrandt's home.

Our portrait of *Titus* (29—Plate 18), Rembrandt's only surviving son by Saskia, probably dates from 1656 the very year of the artist's bankruptcy and it marks a further stage. The painting has a rugged firmness akin to Rembrandt's final mood of defiance, and the portrait seems mysteriously to emerge from some impenetrable shadowy background. The picture, indeed is not so much a portrait of Titus—a mere boy of fifteen—but a subtle reflection of the artist himself. No boy, in the full vigour of adolescence, ever had this expression of wisdom and experience. But Rembrandt himself must have had a thousand thoughts to prompt one such look, and this time he preferred to portray them not on his own gnarled features but in the more tender person of his son.

Frans Hals (1584–1664) Hals was Rembrandt's antithesis. Inasmuch as the former artist saw everything through the mirror of himself,

so did Hals fail to analyse his own feelings and merely painted what was before him for its own sake. To Hals humanity was a passing pageant of innumerable different types but his own relation to the procession of life was not his concern and he regarded it rather as a man in the stalls of a theatre might sit back to watch a play, acutely critical of the actors make up but insensitive to the play's reaction on himself. It is, perhaps, his very objectivity of mind that has given Hals his popularity for, through his lack of patience to pass his impressions through the filter of self criticism he was fascinated chiefly by the instantaneous and cultivated a technique sufficiently rapid to render, with incisive accuracy, the expression of a moment or a passing mood.

Our *Laughing Cavalier* (84—Plate 19) is, perhaps, the most widely known picture in the Wallace Collection and its fame has been achieved largely by its speedy vivid capturing of a half suggested expression. It is indeed impossible to detect the laugh, for the Cavalier has quelled it beneath a mask of cynical composure but the effect of derision remains behind.

Hals' rapidity in the summing up of a mood has not entailed a sketchy brushwork: what has drawn the public to the picture is the artist's meticulous handling of the Cavalier's dress with its interplay of delicate embroidery and finest point lace. Perhaps, as much as any quality added by Hals, the very type of the *Laughing Cavalier* has been one reason for its popularity. The moustachioed military officer, disdainful swaggering provocative superbly clothed has always been a favourite, romantic figure in the punting literature or theatre of any place or period. There is indeed little to differentiate Hals' Cavalier from many similar figures for ever enshrined in popular esteem such as Ruy Blas d'Artagnan, or Don Jose.

Pieter De Hooch (1629—c 1683) The homeliness the tranquillity, the quality of 'spick and span' which have made the Dutch school of painting so widely loved and easily understood are brought to perfection in the art of Pieter De Hooch, to whom no incident in the day's work was too trivial nor any detail in a well scrubbed room too humble to escape his meticulous eye.

De Hooch's pictures are indeed testimonies to the efficiency of the Dutch housewife. They seldom portray anything more dramatic than the most casual events of an orderly Dutch home and the furthest they ever depart from the living room or kitchen is to a neatly bricked courtyard or a prim front garden.

Our two examples of De Hooch could hardly be more characteristic of his art. The *Woman Peeling Apples* (23) represents just the kind of incident in the daily programme that De Hooch loved to paint: a sunny morning in a spotless Dutch kitchen where the light filters through the window, making cool reflections upon a clean white wall, and the midday meal is stewing in a cauldron hung above a bright coal fire. Every detail is observed with the precision of perfection, and the colour harmony is very wisely planned. The apples make a subtle compromise

between the little girl's yellow skirt and the orange of her mother's. The white wall is prevented from being too glaring by the fall of a cool shadow and is counterbalanced by the brighter white of the woman's fur and apron. Secondary motives of blue, orange and gold are ingeniously provided. The little blue bows which bedeck the figures' *toilettes* find a companion in that which is tied to the top of the picture-frame, and the orange and white floor-tiles act as a base to the brighter tones of the fire, the gilt in the chimney piece and the pink and gold fringe which borders the overmantel. The effects of light, too, are minutely observed. The sunshine makes a filigree upon the wall and picture-frame, it delicately plays along the outer edge of the dish placed ready for the peeled apples, is faintly caught by the sequins in the caps worn by the woman and child, and it gleams on the shining fire irons.

The *Boy Bringing Pomegranates* (27—Plate 17) provides a glimpse into a richer house than that of the lady who peels the apples, here a more exotic fruit figures in the housewife's list. The scene is evidently, the home of a wealthy citizen of Delft, whose family arms surmount the outer doorway and re occur, with those of his wife, on the upper lights of the window pane. In this picture De Hooch's perspective is even more ambitious. A surveyor, looking at the picture, could make accurate guesses of the distances between the inner and outer doors and the house on the opposite side of the street. But even more subtle is the relation between the window-pane and the courtyard wall beyond.

Pieter De Hooch was so loyal an apostle of middle class gentility that he has often given rise to the opinion that dirt and disorderliness were absent from every Dutch interior, humble or well to do. It is, therefore, almost a refreshment to turn to the art of Jan Steen (1626-1679), a tavern keeper of Leyden, whose picture of the *Christening Feast* (111), further along on the same wall, shows that even in Holland smugness did not reign supreme, that joviality could at times run riot, and that egg shells were, on occasions, allowed to bespatter the tiles of a kitchen floor.

Hobbema, Cuyp, and Willem van de Velde the Younger. As a counterpart to their domestic scenes of indoor life, Dutch patrons of art favoured pleasant landscapes and, perhaps still more, pictures of the sea. It is, however, a strange—although by no means unique—paradox that Ruysdael and Hobbema, the two sea or landscape painters of Holland whom we now most greatly admire, died without true recognition. Jacob Isaacksz Ruysdael (1628/9-1682), the poet painter of windswept sea coasts, towering gorges, rugged castles and rushing cascades, was too romantic for the staid Dutch taste and died in an almshouse at Haarlem. (A fine *Landscape with a Waterfall* (56) by Jacob Ruysdael hangs in Gallery XVII.) Meindert Hobbema (1638-1709) was hardly known in his lifetime and, after the painting of the famous *Avenue*, now in the National Gallery, he gave up his artist's profession for a more lucrative post in the Amsterdam Customs House.

The two examples of Hobbema's art in the Long Picture Gallery

(*A Ruin on the Bank of a River*—No 60 and *A Stormy Landscape*—No 70) are both highly characteristic of the artist and reveal Hobbema's individual precision with every detail given its carefully considered value and every leaf on the tree picked out with a minutely adjusted emphasis.

Hobbema passed almost unnoticed by his contemporaries but during the eighteenth and nineteenth centuries his works were admired abroad and they strongly influenced the trend of landscape painting in France and England. Rousseau and the School of Barbizon learned much from Hobbema's fresh summer greens whilst our own John Crome happily blended his own broader observation with the Dutch master's rather over-meticulous style. Crome indeed turned his affection for Hobbema into almost a fanatical love and died exclaiming *Hobbema oh my Hobben a how dearly have I loved you!*

Sea-scape of an intimate nature gave much pleasure to seventeenth-century Dutchmen and Aelbert Cuyp (1620-1691) struck the note of the moment by his numerous scenes of shipping on the Maas. Our *Ferry Boat on the Maas* (54) is a fine example of Cuyp's picturesque silhouetted grouping and of his power to bathe every scene in a romantic yellowish haze, thus transforming a country noted for its clear cold climate and rigidly geometric formation into a vague sun-bathed undulating land where it is always golden afternoon.

A nobler yet less suggestive form of sea-scape is that of Willem van de Velde the Younger (1633-1707) an artist of Dutch birth who lived most of his life at Greenwich working in the service of the English Crown. The large *Dutch Man of War Saluting* (137) is a striking epic of naval prowess and is a reminder that in history Holland has shared with England a reputation for mastery, elegance and chivalry at sea.

C—FRENCH SCHOOL

Nicolas Poussin (1594-1665) In Poussin we have the embodiment in painting of the French classic age. At a time when leaders of taste were raising the cry 'Back to the Greeks and Romans! Emulate the majesty and simplicity of the Ancients!' Poussin went in actual fact to the Eternal City where he mellowed the austerity of the French conception of the Classics in the flood of baroque romanticism which was at that moment sweeping over Rome.

Poussin's early attempts to reach Rome had been abortive. At the age of twenty-six a lack of money had forced him back to France from Florence. On another occasion illness cut his journey short at Lyons. But the study of the Italian masters remained his consolation and his deep concern until in 1624 he finally realized his desire and established himself in Italy. Except for a two years' visit to Paris in 1640 to work for Louis XIII and Cardinal de Richelieu in the decoration of the Long Gallery of the Louvre—a visit fraught with disgust at the petty jealousies of artists and the soulless officialism of French art patrons—he remained in Rome until his death.

Our *Dance to the Music of Time* (108) painted shortly before Poussin's

last return to Paris reveals the artist in a coldly classical mood, when the fuller fire of his true romantic self, which occasionally blazed forth in his final years, was kept under strict control. The colour has none of the richness that Poussin learnt from Titian. The subject is as austere as the most ardent French classicist would wish and the design is correspondingly intellectual. The entire composition, based on a rectangle, conforms to a scientific unity which the removal of a single line or figure would utterly destroy.

The picture is an allegory of the equal subjection of all men to the rule of Time. Every aspect of society is enslaved by the passage of the Hours. Wealth, Poverty, Pleasure and Fame may all join hands together in a stately dance, Pleasure may gladly clasp the wrist of Poverty whom Riches almost scorns to touch, but together they all must tread the relentless measures of Time. Nowhere is the inevitability of Time forgotten. Beneath a terminal figure, bearing the double face of youth and age a cherub blows a bubble. At the feet of Time another holds an hour glass whilst in the sky Aurora points the way to Phœbus who drives the chariot of the Hours.

Nicolas Poussin reduced the art of painting to its root essentials; he represents in paint the example of pure logic which Boileau preached in poetry. But his learning did not desiccate his feeling. Poussin was a passionate artist consumed by a desire to penetrate the mysteries of the ancient world and to set alight again the fires of Hellas. In his youth a friend had described him as *Un giocene che ha una furia di diavolo* and his diabolic ardour remained with him in his old age. Poussin's love of the classic world never diminished, but he was not, primarily, an archaeologist nor even a philosopher. He was a poet in the classic vein not the Descartes but the Racine among painters.

Claude Lorrain (1600-1682) Although Poussin and Claude were both eminent compatriots living in Rome at the same time, they scarcely ever met. In some ways the two men were the extreme opposites of each other. Poussin, long recognized in Rome as a figure of great learning, was a sage and a recluse, seldom seen except on his evening walks on the Pincio discoursing upon art and life and the wonders of the Eternal City to a group of spell-bound pupils. Claude, on the other hand, was a mountebank and remained all his life a quixotic personage. He achieved fame, like Constable, only at the age of forty.

Claude had come to Rome as a lad of thirteen in the hope of finding employment as a pastrycook. But happily for posterity, confectionery did not seal his fate, and he took a post as servant to Agostino Tassi, a fashionable fresco painter, of scandalous reputation, who was said to have worked as a galley slave. Tassi's somewhat reprehensible knowledge of shipping may have proved useful to Claude, who, rising from servant to studio assistant, paved the way for his subsequent reputation as the immortal painter of turquoise skies and sunlit sea ports.

Like Poussin, Claude left Italy only once on a visit to his native land, in 1625 he went to France to execute a commission for decorative work in

the Carmelite church at Nancy But the sight of a colleague falling from the scaffolding so greatly unnerved the artist that he broke his contract and returned immediately to Rome

Unlike Poussin Claude was no special scholar of the classics He used a classical form merely as a medium through which to convey romantic thoughts Our *Italian Landscape* (114) is only superficially classical and its relations with antiquity do not far exceed the inclusion of a goatherd piping and a wood nymph driving cattle Its true beauty is not inspired by any pretence of learning but is of Claude's own imagination The blue distance of the lake has an enchantment which is almost supernatural and opens as it were a glimpse into the artist's personal accomplishment a vista indeed which leads us straight to Ruskin's dictum that Claude was the first to portray light as it filters through the misty air and to set the sun in heaven

Note—FRENCH SCHOOL. The two large paintings by Antoine Watteau 1 *Flûte in a Park* and *The Halt During the Chase* are described in Chapter III p 12

F—ENGLISH SCHOOL

Thomas Gainsborough (1727–1788) The very mention of the name of Gainsborough conjures up a mental picture of Bath the city of arcades and crescents of terraces and shaded lawns to which the world of fashion flocked to soften the rigours of the taking of the waters by a ritual of pleasure—far more exacting—conducted with a fervour almost religious by its high priest Beau Nash

But Gainsborough himself was a child of the Suffolk woods and it was only at the instances of his profession that he came to dwell in the town Landscape painting had no charms for the coterie whose centre was the pump-room and Gainsborough was compelled to reserve the painting of market carts and woodlands for the rare moments of his own pleasure and to concentrate on portraits of great ladies for the swelling of his purse and reputation

It was in 1760 at the age of thirty three that Gainsborough on the advice of his friend Thicknesse removed from Ipswich to Bath where arriving as the merest unknown provincial he became the fashion's favourite and finally exchanged a humble lodging on the outskirts of the city for a stately house in the Circus In Bath Gainsborough became acquainted with the painting of Van Dyck who remained his ideal among portrait painters for the rest of his life *We are all going to Heaven and Van Dyck is of the party* were the English painter's last words

Our *Miss Hatherfeld* (44) contains many points of style which betray Gainsborough's devotion to Van Dyck Mr Philip Hendy (*Hours in the Wallace Collection* p 65) has aptly drawn a comparison between the colour of her dress—silvery white under a black cloak—with that of the *Philippe le Roy* and he remarks that even the mantle of this young and demure child has something of the Van Dyck swirl But there is much in the picture that is Gainsborough's alone the free curves of the brush

in the painting of the landscape the delicate gradation of the tones of white and the perfect delineation of childhood dignified and solemn as it often is not prinking and self conscious as it frequently appears in the eyes of benevolent adults The landscape background is only faintly sketched in but it has a sense of the outdoor world such as Gainsborough loved and Reynolds never knew Miss Haverfield takes her morning walk beside a bank where wild flowers grow and foxgloves excel their usual blueness

In the early summer of 1774—for a reason unknown—Gainsborough removed to London where he rented part of Schomburg House in Pall Mall He re-established a connexion with the most brilliant society of the day and gained the patronage and friendship of the King and Queen In London Gainsborough soon became the most talked of painter in the town and his pictures were among the chief attractions at the yearly Academy In March 1782 a mention was included in the Academy announcements of a full length portrait by Gainsborough of Mrs

Perdita Robinson but at the last moment the picture was withdrawn perhaps as the result of a gossiping article published in the *Public Advertiser* a fortnight before the opening of the Exhibition which referred to Gainsborough's portrait as a poor likeness far below those which Mr Romney and Sir Joshua Reynolds had lately made of the same sitter The journalist's opinion can be put to the test in the Wallace Collection A sketch by Reynolds of Mrs Robinson hangs in the Founders Room Romney's half length is in Gallery IX whilst our famous *Mrs Robinson* (42—Plate 20) by Gainsborough in the Long Picture Gallery is the canvas which the artist withdrew from the Academy Exhibition in a fit of injured pride

Mrs Robinson was the mistress of the Prince of Wales the future George IV who had first fallen to her spell at a performance in December 1779 of the *Winter's Tale* in which she appeared as Perdita Gainsborough's portrait was painted in 1781 shortly before the Prince abandoned her whilst Perdita was counterbalancing the squalor of the Drury Lane Green Room with the compensating comforts of Berkeley Square

But the Prince's admiration was as temporary as Mrs Robinson's returned feelings were cool and in the very next year her affections were centred in Colonel Tarleton a dashing cavalry officer who unintentionally was responsible for the tragedy of Perdita's life Tarleton's debts necessitated an immediate departure from the country and Mrs Robinson hearing of his flight after a performance at the theatre rushed in a post chaise to the sea port with the sum of £300 She arrived in time to hand the money to her lover but the cold of the journey had given her a paralysis from the waist down from which she never recovered From that time on she could not stand her stage career was brought to an end and at the age of twenty four the exquisite Perdita was a hopeless cripple She consoled herself however in literature and pious thoughts and in the gratification that she had successfully effected the service which had prompted the fatal journey Never indeed was she known to

complain of the act or of its irreparable consequences. She died poor and palsied at Englefield Green and is buried in Old Windsor.

Gainsborough's portrait formed part of the furnishings of her house in Berkeley Square, which were sold by auction in 1785, the Prince of Wales evidently bought the picture in, since he later presented it to the third Marquess of Hertford. The portrait is an unexcelled example of Gainsborough's power to make a picture out of a likeness. The colour is confined to quiet tones mainly of blueish green, ivory white and a delicious, soft lavender. But the effect is one of brilliance, summing up the style of a great period. There are occasional glimpses of bright colour. Mr. Hendy (*Hours in the Wallace Collection*, p. 8) notes the secondary motive of red which is subtly interwoven into the design. It appears notably in Mrs. Robinson's lips, in the dog's red tongue, and in the miniature of George IV in a scarlet coat which Mrs. Robinson holds upon her knee.

The representation in the Wallace Collection of three portraits of a famous beauty by the three greatest portrait painters of her day raises the question whether a portrait should be successful as a picture or merely as a veracious account of its sitter. The first glance at our three portraits of Mrs. Robinson will reveal that none of the three at all resembles the others, nor does their sitter look in the least alike in any two portraits. It is, indeed, almost impossible to believe that it is the same Mrs. Robinson whom they are all portraying.

Yet each picture reveals the essential characteristics of its artist. Gainsborough, Reynolds and Romney are unmistakably reflected, each in his own creation. It is, therefore, a paradox and a truism that a great portrait is not so much a faithful representation of the sitter as an expression of the artist himself conveyed in the terms—or, rather, cast in the mould—of the person who acts as his model. It is, indeed, the lack of personal reaction that makes photography a mere process, and it is the exaggerated desire to catch a "speaking" likeness that causes the competent mediocrity of the average, successful Academy piece.

The journalist of the *Public Advertiser* who condemned Gainsborough's portrait on the grounds of likeness may well have had the advantage over us in having known the lady by sight, but his criticism is otherwise uninteresting, since it shows that he failed to consider the many other elements which constitute the art—not the mere fidelity—of picture-making.

Sir Joshua Reynolds, P.R.A. (1723-1792) Reynolds and Gainsborough were both brought up in the wilds of the countryside. They lived in London at the same time in studios not half a mile from each other, they took their sitters from the same world of social or aristocratic distinction, they were friends, despite disputes and jealousies for a good many years of their lives, they were colleagues and rivals in the same profession, yet they had scarcely a quality in common other than their excellence in the art of portrait painting.

A country upbringing was, perhaps, the most precious thing in Gainsborough's life, whereas on Reynolds it left little mark. Gainsborough was nervy and unpolished, Reynolds was suave and urbane. Gainsborough was indissolubly wedded to the practice of his art so that few other considerations counted, Reynolds absorbed wider interests, cultivated the friendship of dramatists and writers, was conversant with the theory of painting as well as with its practice, and published on the subject fifteen immortal *Discourses*. Even the painters' funerals were the reverse of each other. Gainsborough was quietly buried at Kew with Reynolds as his pall bearer, whilst Reynolds was given full civic honours in the pomp and majesty of Saint Paul's.

The art, therefore, of the two painters had an essential difference, and bore the same subtle distinction as the bouquet or the character of two fine wines. Gainsborough's art has the verve and allure of a Hock or sparkling Moselle, whilst Reynolds' possesses the mature, traditionally English flavour of finest vintage port.

Joshua Reynolds was the son of a schoolmaster in the village of Plympton Earl, Devon, but the learned propensities of his father who had been a Fellow of Balliol, did not extend to a taste for art. There exists still, in the Royal Academy, a school notebook with a drawing done in class by the young Joshua, bearing his father's scandalized comment: "Done by Joshua in school out of pure idleness."

Joshua's career as a painter began in 1740 when he went to London at the age of seventeen to spend two years in the studio of Thomas Hudson. From that time on his life was of an increasing interest and his reputation never diminished. A few prominent milestones mark the way. In 1749 Reynolds went to Italy to steep himself in the customary study of the old masters, in 1752 he established himself in London, in 1768 he became the first President of the Royal Academy, in 1769, he was knighted, in 1772, he received an Honorary degree at Oxford, in 1781, he journeyed in the Low Countries, in 1789, his failing eyesight took away his zest for work and he painted his last picture, in 1792, on February 23rd, he died.

One of the best known of Reynolds' portraits in the Long Picture Gallery is the *Mrs Richard Hoare with her Son* (32), which has achieved its wide popularity more through the tender appeal of its subject than by its artistic merits. Reynolds' desire to fit his figures into a compact pyramidal design has overcome his sense of draughtsmanship, and the group has an unpleasing, hunched effect. The flesh, too, is rosy without being radiant and contrasts to its disadvantage with the neighbouring *Holy Family* (81) by Rubens, in which the delicate pink of the flesh tones emits a glowing warmth.

A finer painting, conceived in the more formal style which marks the very zenith of rococo, aristocratic portraiture, is the portrait of *Mrs Carnac* (35), the wife of a distinguished officer in the Indian Army. The conventionality of the pose has a compensating beauty in the silvery quality of the paint and in the quiet autumnal tints which pervade the whole.

Joshua Reynolds never married and like many kindly bachelors be had a love of children. Our famous *Miss Bowles* (36) is a charming example of Reynolds' sentiment towards a child, but sentiment it remains since it hardly reaches true understanding. Reynolds' experience of children never penetrated the nursery, and he knew them only when they were brought down, clean tidy and well behaved, into their parents' drawing rooms as such he painted them, keeping them amused by a repertory of pretty tricks and stories and preserving the disarming artlessness of their party manners.

Only a chance remark prevented Miss Bowles from being sent to Romney for her portrait. Sir George Beaumont advised her parents to employ Sir Joshua. "*But his pictures fade . . .*" "*No matter, take the chance, even a faded picture from Reynolds will be the finest thing you can have*" Sir George was right. Reynolds' picture of Miss Bowles has an interest apart from its subject, the colours are unusually fresh (perhaps as the result of a warning), the passages range from a fluent brushwork, such as the painting of the dog's coat, to a thick Rembrandtesque impasto such as that on the child's sleeve. The light and shade, too, are so skilfully distributed that, although the strongest point falls on the face, the attention is not detracted from the curious orange gleam which filters through the background.

Miss Bowles' parents were not depending on mere hearsay when they expressed a fear that Reynolds' colours would not last. His constant experiments in technique were ruination to his pictures, and their precarious condition caused Horace Walpole wittily to remark that Reynolds should be paid for his pictures by annuities for so long as they lasted.

Our celebrated *Strauberry Girl* (40) is a sad example of Reynolds' attempts to apply foreign methods to English conditions. The colour has faded from her dress as from her cheeks and even the strawberries in her basket hardly tantalize the tongue. Yet the *Strauberry Girl* is, perhaps, the finest of all Reynolds' child studies. The artist, himself, placed it among the "first half dozen original paintings" that he liked the best. In it Reynolds at last came close to the real condition of childhood. The pathetic little girl was his own niece, Offy Palmer, and he seems to have known her grave as well as gay. There is certainly no affected charm about poor Offy, and in her face she has that expression of remote, wondering sadness which is only rarely seen in the large, swimming eyes of a child.

Reynolds' masterpiece at Hertford House is the portrait of *Nelly O'Brien* (38—Plate 21), painted in 1763 before the fascination for the impasto of Rembrandt had seduced him into making his calamitous experiments. Reynolds was now on the threshold of his greatest fame, he had moved from his lodgings in Great Newport Street into a house in Leicester Fields (now Messrs Puttick and Simpson's Auction Rooms No. 47 Leicester Square), and was beginning to attract the famous beauties of the town to sit for him.

Nelly O'Brien is, perhaps a picture for painters. Much of its interest

A country upbringing was, perhaps, the most precious thing in Gainsborough's life, whereas on Reynolds it left little mark. Gainsborough was nervy and unpolished, Reynolds was suave and urbane. Gainsborough was indissolubly wedded to the practice of his art so that few other considerations counted, Reynolds absorbed wider interests, cultivated the friendship of dramatists and writers, was conversant with the theory of painting as well as with its practice, and published on the subject fifteen immortal *Discourses*. Even the painters' funerals were the reverse of each other. Gainsborough was quietly buried at Kew with Reynolds as his pall bearer, whilst Reynolds was given full civic honours in the pomp and majesty of Saint Paul's.

The art, therefore, of the two painters had an essential difference, and bore the same subtle distinction as the bouquet or the character of two fine wines. Gainsborough's art has the verve and allure of a Hock or sparkling Moselle, whilst Reynolds possesses the mature, traditionally English flavour of finest vintage port.

Joshua Reynolds was the son of a schoolmaster in the village of Plympton Earl, Devon, but the learned propensities of his father who had been a Fellow of Balliol, did not extend to a taste for art. There exists still, in the Royal Academy, a school notebook with a drawing done in class by the young Joshua, bearing his father's scandalized comment: "Done by Joshua in school out of pure idleness."

Joshua's career as a painter began in 1740 when he went to London at the age of seventeen to spend two years in the studio of Thomas Hudson. From that time on his life was of an increasing interest and his reputation never diminished. A few prominent milestones mark the way. In 1749 Reynolds went to Italy to steep himself in the customary study of the old masters, in 1752, he established himself in London, in 1768, he became the first President of the Royal Academy, in 1769, he was knighted, in 1772, he received an Honorary degree at Oxford. In 1781, he journeyed in the Low Countries, in 1789, his failing eyesight took away his zest for work and he painted his last picture, in 1792, on February 23rd, he died.

One of the best known of Reynolds' portraits in the Long Picture Gallery is the *Mrs Richard Hoare with her Son* (32), which has achieved its wide popularity more through the tender appeal of its subject than by its artistic merits. Reynolds' desire to fit his figures into a compact pyramidal design has overcome his sense of draughtsmanship, and the group has an unpleasing, hunched effect. The flesh, too, is rosy without being radiant and contrasts to its disadvantage with the neighbouring *Holy Family* (81) by Rubens, in which the delicate pink of the flesh tones emits a glowing warmth.

A finer painting, conceived in the more formal style which marks the very zenith of rococo, aristocratic portraiture, is the portrait of *Mrs Carnac* (35), the wife of a distinguished officer in the Indian Army. The conventionality of the pose has a compensating beauty in the silvery quality of the paint and in the quiet autumnal tints which pervade the whole.

Joshua Reynolds never married and like many kindly bachelors he had a love of children. Our famous *Miss Bowles* (36) is a charming example of Reynolds' sentiment towards a child, but sentiment it remains since it hardly reaches true understanding. Reynolds' experience of children never penetrated the nursery, and he knew them only when they were brought down, clean, tidy and well behaved, into their parents' drawing rooms as such he painted them, keeping them amused by a repertory of pretty tricks and stories and preserving the disarming artlessness of their party manners.

Only a chance remark prevented Miss Bowles from being sent to Romney for her portrait. Sir George Beaumont advised her parents to employ Sir Joshua. "*But his pictures fade . . .*" "*No matter, take the chance, even a faded picture from Reynolds will be the finest thing you can have*" Sir George was right. Reynolds' picture of Miss Bowles has an interest apart from its subject, the colours are unusually fresh (perhaps as the result of a warning), the passages range from a fluent brushwork, such as the painting of the dog's coat, to a thick Rembrandtesque impasto, such as that on the child's sleeve. The light and shade, too, are so skilfully distributed that, although the strongest point falls on the face, the attention is not detracted from the curious orange gleam which filters through the background.

Miss Bowles' parents were not depending on mere hearsay when they expressed a fear that Reynolds' colours would not last. His constant experiments in technique were ruination to his pictures, and their precarious condition caused Horace Walpole wittily to remark that Reynolds should be paid for his pictures by annuities for so long as they lasted.

Our celebrated *Strawberry Girl* (40) is a sad example of Reynolds' attempts to apply foreign methods to English conditions. The colour has faded from her dress as from her cheeks and even the strawberries in her basket hardly tantalize the tongue. Yet the *Strawberry Girl* is, perhaps, the finest of all Reynolds' child studies. The artist, himself placed it among the "first half dozen original paintings" that he liked the best. In it Reynolds at last came close to the real condition of childhood. The pathetic little girl was his own niece, Offy Palmer, and he seems to have known her grave as well as gay. There is certainly no affected charm about poor Offy, and in her face she has that expression of remote, wondering sadness which is only rarely seen in the large, swimming eyes of a child.

Reynolds' masterpiece at Hertford House is the portrait of *Nelly O'Brien* (38—Plate 21), painted in 1763 before the fascination for the impasto of Rembrandt had seduced him into making his calamitous experiments. Reynolds was now on the threshold of his greatest fame, he had moved from his lodgings in Great Newport Street into a house in Leicester Fields (now Messrs Puttick and Simpson's Auction Rooms, No. 47 Leicester Square), and was beginning to attract the famous beauties of the town to sit for him.

Nelly O'Brien is, perhaps, a picture for painters. Much of its interest

lies in points of technique and style in the adroit experiments which Reynolds has made with the lighting and in the novel treatment of the lace and satin. The face of the sitter is kept in a soft shade her broad hat diverts the sun from her features on to her neck and breast, and her face receives only the reflected light which radiates from her sunlit skirt and from the curly coat of the little white dog, which she clasps in her lap. The various stuffs of her dress could not be more skilfully defined. Her black lace shawl does not obscure the blue and white taffeta striping of her sleeves, and over her quilted satin skirt there floats the faintest film of muslin. The flesh tints, too, gleam with a white radiance which remind us of Flemish methods and prompted Waagen to compare the picture with Rubens' *Chapeau de Paille*.

The technique has many marvels, but the picture has much else to attract the least trained eye. The famous beauty could hardly ever have looked more *piquante* than when she sat in this quiet walled in garden and her skirt appears so deeply to have absorbed the sun's rays that its very material seems to exude warmth. The picture indeed, has the welcoming quality of a brightly burning fire in front of which, on a bitter day, one can sit and warm one's hands. Miss Nelly O'Brien is mentioned by Walpole as the mistress of Lord Bolingbroke and others. She was a frequent sitter to Reynolds and a personal friend.

Reynolds' art was practically always confined to portraiture, but his constant urging to young men to study the great Italians led him on rare occasions to paint subject pictures of a religious nature, none of which has greatly added to his fame. Our *St John in the Wilderness* (48) is a well known work, but it is not entirely to Reynolds' credit, the drawing, for example, of the saint's left leg which could not possibly join on to his body, indicates that the rumour of the President's habit of snoring through the anatomy lectures at the Royal Academy was uncomfortably near the truth. But the picture's popularity is not undeserved, many second rate pictures contain faultlessly drawn limbs, but few child subjects have the innocence and *élan* of Reynolds' little *St John*.

Although the range of Reynolds' art was almost entirely limited to the portrayal of men and women of the great world, his standard of accomplishment was so high that it gave the illusion of great versatility. Gainsborough, with his double capacity for portraiture and landscape, was in many ways a more versatile artist than Reynolds, to whom inanimate nature was of little interest except for the purpose of providing scenic backgrounds to portraits. Yet Reynolds' range of treatment was often a source of jealousy and exasperation to the irascible Gainsborough who, more than once, was prompted half playfully, half angrily, to remark. *Damn him, how various he is!*

CHAPTER VII—FRENCH AND ENGLISH PAINTERS OF THE NINETEENTH CENTURY

(Gallery XV)

A—FRENCH SCHOOL

AFTER the Revolution, French painting which had temporarily become sterile, burst forth into a new efflorescence and two distinct branches of thought developed classic and romantic. When Napoleon became Emperor in 1804 he called for a new classic style in painting to decorate his palaces and council chambers and he used art as a means by which to impress the public with the majesty of the new imperialism.

The heroic, classic manner, which had been in the process of crystallization even during the nonchalant days of the Rococo at last took definite shape in the art of the supreme painter of the First Empire Jacques-Louis David (1748-1825), who flattered the grandiosity of the Emperor by painting huge historical canvasses of Napoleon's victories with the Emperor bestriding the scene like some Cæsar Pompey or Alexander reincarnate. For less ceremonial circumstances, however a more intimate painter was required, and in Pierre Paul Prud'hon (1758-1823), the blender of classic purity with romantic prettiness, was found the ideal painter to fit the demands of the Empress Josephine whose residences necessitated a form of decoration which tempered grandeur with charm.

Prud'hon's fragile art appealed to those minds in France which had not advanced so far in the austere, classical taste as entirely to despise the delicacy of Tragonard and they found in it a happy compromise between the materialism of the Empire and the fantasy of the Rococo. But it was not from the latter period that Prud'hon took his inspiration but from renaissance Italy in particular from Correggio. Our *Sleep of Venus and Cupid* (348), though it is partly executed by Constance Mayer (Prud'hon's pupil and mistress who in a fit of terror at approaching age cut her throat before her mirror with one of Prud'hon's razors), shows an insistence upon a facial type which is closely Correggioneque. The little *Zephyr* (295)* might be a near cousin to any Correggio Cupid, and the *Venus and Adonis* (347) in the Entrance Hall stirs mixed memories of Correggio's *Borghese Danaë* and the *Mercury Instructing Cupid Before Venus* in the National Gallery. Prud'hon in spite of Napoleon's tempestuous tyranny, was never cast from the imperial favour and even after the demise of Josephine he became the portrait painter and drawing master to the second Empress Marie-Louise who according to tradition, sat as the model for the Venus in our *Venus and Adonis*.

Tepidly classical was Pierre-Paul Prud'hon full bloodedly romantic was Eugène Delacroix (1798-1863) whose desire it was to revive in

* The subject of this picture was suggested to Prud'hon as he watched the antics of a small boy swinging on two cords in his studio whilst he was painting the portrait of the father M. Lezay-Marnezin.

French painting a taste for luscious magnificence Delacroix's model was Rubens, but he was also Rubens' extreme opposite Whereas Rubens riotous imagination was the outcome of his own brain, Delacroix had little original invention beyond a new, dramatic use of colour, and he relied too much upon his own "literary" ideas of what romanticism should be For example by dressing up women from the Paris boulevards in Oriental costume and calling them *Femmes d'Alger* (Louvre) Delacroix prostituted the spirit of the East and replaced a fine, imaginative effect by a meretricious exoticism

Our *Execution of the Doge Marino Faliero* (282) is a comparatively early work which was a favourite with its author It tells the story of Marino Faliero (1274-1355), the soldier Doge, whose wife or one of her ladies had been insulted by a patrician The Doge in anger, conspired with the plebeians against the patricians and was executed as a traitor to the constitution The scene is the Giant's Staircase in the Ducal Palace, the Chief of the Council of Ten holds aloft the bloody sword of the executioner

The reason of Delacroix's predilection for this picture is hard to find The drawing has that element of muddle which enraged Delacroix's great rival Ingres, for whom probity of draughtsmanship was the core of art The general effect, too, is theatrical without ever being exciting, it has the artificiality of a Grand Opera realistically but tastelessly mounted* Delacroix loved the theatre on a visit to England in 1825 he brought back fresher memories of Kean's performance as Hamlet than of any of the art treasures which he saw But from the stage he drew an inspiration that did not help him to give his pictures life His paintings have the rhetoric and the motley of the theatre, but little of its illusion

After the occupation of Algiers by the French in 1830, the East exercised a greater fascination upon the French picture loving public If a painter could tell a traveller's tale of life in distant lands, he was assured of public recognition Among the French painters who most successfully indulged the taste for the Oriental was Alexandre Gabriel Decamps (1803-1860), who had travelled in the Far East and brought to French Oriental painting a note of genuine local colour Even when portraying an Italian scene Decamps could not resist giving it an Eastern flavour, and the gardens of the *Villa Doria Pamphili, Rome* (267) have the brilliance of colour and the sharply defined light and shade which only a tropical sun can give This pleasing picture has much to attract the eye, and the far distant figures in red faintly seen moving amongst the trees are a tribute to the artist's ingenuity But like many Western works of art subject to Eastern influences it contains an element of vulgarity Compare the group of people very pleasantly poised beneath

* Delacroix's chief concern when painting this picture was one of colour The difficulty centred about the painting of the yellows in which he wished to achieve the brilliance of his English contemporaries such as Bonington but over which for a long time he had failed It occurred to him that Rubens was the master who could provide a way out of his difficulty, and he set off for the Louvre Searching for a cab he happened to hail one of canary yellow The sun was shining and the shadows of the cab were full of brilliant colour Delacroix had found what he wanted He dismissed the cab and returned to his studio

the sunlit wall with any similar group in Watteau's *fetes galantes*—with our own *Champs Elysées* (389) for instance—and Decamps' vivid contrast of a man in scarlet hose reclining on an emerald lawn must at once seem blatant.

Pictures by Decamps of Eastern subjects are scattered throughout the Wallace Collection since he with Horace Vernet and Meissonier was Lord Hertford's favourite contemporary painter. Of the smaller works by Meissonier this Collection has a more complete display than that of any other public gallery.

Jean Louis Ernest Meissonier (1815–1891) has been a notable victim to the fickleness of fortune. In his day—and even later—he was among the most popular of French painters. He was well known in the *salons*, was a distinguished member of the circle of Madame Sabatier (*Madame la Presidente* to whom Baudelaire wrote the sonnet *Ange plein de gaie*) and was the first French artist to receive the Grand Cross of the Legion of Honour. Now he is considered chiefly as a history book-painter of military scenes of which the widely reproduced *Retreat from Moscow* (Louvre) is the best known example. The recent exhibition of French art at the Royal Academy (1932) excluded him altogether. Yet this ruthless oblivion into which Meissonier has fallen seems not entirely justified. If all his pictures were of the banality and triteness of *Polichinelle* (337) painted on a panel from a door in the apartment of Madame Sabatier there would be no reason to wonder at recent opinion. But the little *Roadside Inn* (328—Plate 22) has a pellucid quality of paint finely emphasizing the atmosphere of summer heat which even the cool shade of the avenue cannot suppress and the *Artist Showing his Work* (325) reveals a skilful handling of rich warm tones. The general scheme of warm russet brown in the latter picture is relieved at intervals by lighter colours such as the blue of the sketches in the rack, the green of the table cloth, the pink of the carnations and the single patch of bright scarlet given by the label reflected in the mirror. All the details of the room are observed with the precision of a Dutch cabinet picture. Among the pictures on the wall are a portrait of Meissonier himself and a sketch for his unfinished painting *Samson Slaying the Philistines*.

The most successful phase of nineteenth century romanticism in painting was concentrated in the art of landscape. The school of Barbizon indeed had an effect upon landscape painting which has not diminished and the greatest of the landscape painters Camille Corot (1796–1875) may be considered among the originators of modern French impressionism.

The leader of the Barbizon group was Pierre-Étienne-Théodore Rousseau (1812–1867) who settled at the village of Barbizon on the fringe of the forest of Fontainebleau and gathered around him a number of painters of similar tastes and accomplishments. Rousseau introduced a fresh element into French landscape painting. He stripped the romantic landscape of its rigid conventionalities and set a new value upon nature itself. But the idea was not his alone nor was its origin French. In 1824 when Rousseau was only twelve years old Constable's *Haywain*

(National Gallery) was exhibited at the Paris Salon and it made a sensation by its lack of pedantry and its fidelity to the mood of nature. Constable and Hobbema were Rousseau's masters yet he missed the supreme achievement of both. Rousseau's pictures seldom possess either the atmospheric freshness of the former or the precise articulation of the latter. Our *Forest of Fontainebleau Morning* (283) the counterpart of the same scene at sunset now in the Louvre has a sensitive rendering of light as it percolates through a mass of foliage but its composition with the trees arranged in an arch in the centre of the picture is as conventional as an old time stage set piece.

Rousseau's picture is only incidentally romantic. Corot's *Macbeth and the Witches* (281) which hangs near by is far more deliberately so with its poetic subject taken from English literature and placed as it were without disguise in the forest of Fontainebleau. This painting shows an unusual aspect of Corot's work an attempt to harmonize a classical treatment of light and shade with a romanticism akin to that of Delacroix. Although the marriage of styles is not in this case very happy the picture has an interest in being the work of a painter who caused a revolution in the art of landscape painting. With the Barbizon painters and with Corot the death knell of the formal landscape was rung. The architectural fantasies of Hubert Robert and the frigid sea ports of Vernet were now the events of past history. From the day when Corot in 1827 exhibited his first picture in the Salon perspicacious Frenchmen suspected that a painter had come into their midst who had the English freshness. They were right. Corot for all his subsequent trickery with misty pools and feathery trees was a painter of the open air and the spiritual companion of Constable and Bonington.

B—ENGLISH SCHOOL

Sir Thomas Lawrence P.R.A. (1769–1830) Lawrence is a grim example of a painter who achieved success too easily. His extraordinary facility was at once his making and his undoing. He began life as an infant prodigy. The son of a Bristol innkeeper he was self taught in the arts but his precocity was such that at the age of ten he set up in Oxford as a portraitist in crayons. He worked in this medium at Oxford and at Bath until 1783 when he began the use of oils. In 1787 Lawrence came to London where he won the qualified praise of Sir Joshua Reynolds who noted his absorption of the methods of the old masters and recommended him to counterbalance it by a study of nature. But Lawrence had not the mental range to see the value of this advice and he relied upon his elegant draughtsmanship to disguise his shallowness of mind. In the eyes of the great world he was right. The nobility showered their favours upon him. He succeeded Reynolds as Painter in Ordinary to the King and Benjamin West as President of the Royal Academy. His fame too spread abroad. He painted portraits in Paris, Rome and Vienna and was made a Chevalier of the Legion of Honour.

Lawrence's chief defect was a toadying to the vanity of the great. The more famous the sitter the more ponderous became the portrait. Our *George IV* (559) in the Founders' Room is a stiff official portrait which Lawrence considered as his most successful resemblance. But Constable who had other ideas on portrait painting than those of mere verisimilitude confessed to Northcote that on being shown the picture he could hardly refrain from laughing at its attitude of blustering pomposity.

The portrait of the *Countess of Blessington* (558) in Gallery XV is another of Lawrence's sick concessions to the tastes of the great world. But the neighbouring portrait of an *Unknown Lady* (41) seated in her deer park reveals Lawrence in a completely different mood: the charming spontaneity of his early manner. His officialism has been replaced by a genuine simplicity and his customary polish has yielded to an effect of broken light so silvery and evanescent that many people see in it the hand of Hoppner or Raeburn rather than that of the less sincere though no less naturally gifted Sir Thomas Lawrence.

Richard Parkes Bonington (1802-1828). In his short life of twenty six years Bonington made an extraordinary impression upon his contemporaries. He became the friend of Delacroix with whom he exchanged influences and must be counted both in genre and landscape among the leading spirits in the formation of the French Romantic school. At the age of fifteen Bonington went to France whither his father, unsuccessful in Nottingham both as drawing master and as governor of the gaol, migrated to manufacture lace in Calais. In the same year Bonington went to Paris where after a period at the Louvre and the *École des Beaux Arts* he joined the atelier of Baron Gros. His success in Paris was quickly gained and he won a gold medal at the Salon in 1824 the same year as Constable.

The Wallace Collection contains the finest existing series of his works of which many are historico-romantic subject pieces: the result of his association with Delacroix. The sentiment of these pictures is a lamentable concession to the prevalent theatricality of the time but their very existence on these walls is interesting as an example of Bonington's variability. As a painter of historical genre he was almost always banal: as an artist in landscape he achieved an excellence which in its way can find no peer. The *Landscape with a Timber Wagon* (362) is a striking illustration of Bonington's use of colour with the dominant patches of bright red and blue passed from the peasants' clothes into the trappings and even into the wheel of the wagon. The better known *Coast of Picardy* (341) is another lovely harmony of colour in which every element—even a few scattered roofs in the middle distance—gleams in the clear atmosphere of a bright gusty day.

The famous *Sea Piece* (273—Plate 22) is perhaps the finest of all Bonington's marine paintings. Here the artist has so skilfully distributed the light that everything is given its proper value creating thereby the fine atmospheric effect for which Bonington became famous. The surface

of the paint is so smooth that hardly any brushwork is visible ; yet Bonington has powerfully conveyed the surge and the wash, the spray and the foam : in short, the ceaseless animation of the sea.

Bonington's water-colour sketches are a fitting complement to his oil paintings ; he learned the technique in Calais from a French painter, Louis Francia, who, in his turn, had learned the art from Thomas Girtin. A selection of sketches by Bonington in this medium is shown in the corridor between Galleries XX and XXI.

Note —Two animal studies by Sir Edwın Landseer, R A , one of the most popular English painters of the Victorian era, are in the reference section, Gallery XXV. Of these the better known is the *Arab Tent* (376), in which the ever fresh sentiment of motherhood is conveyed through the medium of a mare and her foal. Landseer's lesser-known skill in portrait-painting is exemplified by the portrait of *Miss Nellie Power* (589), the niece of Lady Blessington, in the corridor between Galleries IX and X.

CHAPTER VIII—THE DUTCH SCHOOL

(Galleries XIV and XIII)

THE housewifely neatness which epitomizes the Dutch school of painting is not a mere fortuitous circumstance but the faithful reflection of the Dutch mode of living. At a time when London was a congeries of insanitary alley ways and the Paris streets were so filthy that only the poor walked in them Amsterdam was a well ordered city of spotless brick houses and scrupulously drained canals. The numerous travellers French and English who visited Holland during the seventeenth century were all struck primarily by the orderliness and cleanliness which everywhere surrounded them. *The Dutch farmer keeps his land as neatly as a courtier trims his beard and his house is as choice as a lady who comes freshly toiletted from her dressing room.* Such was a characteristic comment by a conscience stricken English traveller.

Nothing could better bear out the evidence of contemporary foreign visitors to Holland than the typical Dutch cabinet picture. Both out of doors and indoors propriety prevails. The *View of the Westerkerk Amsterdam* (225—Plate 24) by Jan van der Heyden (1637-1712) and Adriaen van de Velde (1635/6-1672) is a characteristic street scene with its pleasantly shaded paths by the edge of the canal and the spick and span brick façades. Even the people whom van der Heyden's collaborator Adriaen van de Velde has caught in the fulfilment of their daily pursuits contribute to the atmosphere of prosperous gentility. Many of them are quiet couples peacefully taking their evening stroll and most seem well to do. Especially noticeable is the gentleman in the left foreground accompanied by his negro servant who discreetly walks behind. The picture adds a topographical interest to the exceptional beauty of its execution by the fact that the Westerkerk was the church in which Rembrandt was buried 8th October 1669.

The Dutch bourgeois interior was no deception after its orderly exterior as such a characteristic picture as the *Listening Housewife* (224) by Nicolas Maes (1632-1693) will show. Here the prim susceptibilities of the lady of the house are fired by an overheard indiscretion below stairs. She seems bemused by the irregularity and appears half pleased half pained by her servant's amorous preoccupations. The room in which the housewife eavesdrops is down to its smallest detail a testimony to her careful keeping. Again the words of contemporary travellers are apt. *The Dutch women scrub their tables and chairs until they gleam like mirrors one visitor declared their copper shines like gold their tin like silver.* Another notes—as something very exceptional—that it is the custom or rather the obligation to rub one's feet well or else to put on slippers before entering a Dutch parlour.

Nicolas Maes was essentially a bourgeois painter seldom stirred by subjects more elevated than the petty doings of a busybody housewife. He rarely penetrated into the highest Dutch society and it was left to

his contemporary Gerard Terborch (1617-1681) to bring the art of the cabinet picture into the most elegant Dutch home. Terborch's paintings are *tableaux de mode*—they turn over as it were only the most discreet pages of a well-to-do Dutch lady's diary and tell us nothing which really matters. We see her in all the casual events of the daily round—at her toilet, reading a letter, playing the lute, pouring out tea, or enjoying a quiet game of cards—and in nearly every circumstance she is wearing her best satin gown. The dress indeed to Terborch was of greater importance than its wearer: he often used to forego the use of a model and paint from a draped lay figure. Our *Lady Reading a Letter* (236) is a characteristic example of the art of Terborch. It achieves perfection and yet falls short of genius. No fault can be found with the execution, but the mind behind the picture is unoriginal. A close examination of the painting will fix in our minds every detail of the lady's coiffure and apparel, but of her character we shall find little more than could be gained from a portrait photograph. For all his gay perfection Terborch is an artist of superficial vision and all that he tells us about Dutch bourgeois life is the merest *bagatelles*.

Terborch's younger contemporary Gabriel Metsu (1629-1667) has a wider range of ideas: his figures are not so obviously dressed for the part as those of Terborch, and he was never content to catch the sheen on the dress of a beribboned dummy. He usually painted from the same model to whom he was personally attached. Metsu's eyes strayed beyond the parlour. His representation in Gallery XIV of this Collection includes pictures of a *Sleeping Sportsman* (251) (Metsu as a Dutch Morland!) and an *Old Woman Selling Fish* (234), as well as the more characteristic *Letter Writer Surprised* (240) in which an impatient lover has bounced into a prim Dutch room to interrupt his lady's correspondence.

It will be noticed that in the latter picture a cello stands against a chair in the foreground. Its inclusion is not a mere artist's whim, but an indication of the important place that music held in contemporary Dutch life. In both high and low society music was considered an essential factor to living. The well-to-do young ladies took lessons on the lute or harpsichord, and in humbler circles men carried song books in their pockets and brought them out at the end of a meal to finish the repast with a roundelay.

Music was one of the most popular subjects in Dutch painting. Jan Steen (1626-1679) almost always included it as an accessory to his pictures and occasionally made it his main theme, as the famous *Harpsichord Lesson* (154) in Gallery XIII will show. But Steen innkeeper as well as painter had his feet planted in both worlds, high and low, and his experience of music was not confined to the drawing room accomplishments of young ladies. Our *Merry Making in a Tavern* (158) in Gallery XIV shows a musical performance which is essentially popular: a peasant couple dancing a traditional clod-hopping measure to the jolly rhythm of a bag pipe.

Jan Steen provides a valuable glimpse into low class, although usually

respectable, Dutch life With Adriaen Brouwer (1605/6-1638) we plumb the very depths Jan Steen emphasized the heavy drinking of the Dutch people but restrained their diversions to a harmless conviviality (*They drink down the evening star and drink up the morning star* declared an English visitor to Holland) Brouwer went further he typified the pernicious vice of tobacco smoking which in the seventeenth century was nearer opium than nicotine The tobacco of the time was of two kinds according to the class and means of the smokers That smoked by polite society and by the richer peasants was a newly imported luxury which the poorer classes could not buy whilst the kind smoked by the vagabond peasant such as Brouwer has represented in his celebrated *Boor Asleep* (211—Plate 23) was a vile concoction of herbs and tobacco leaf on which to become tobacco-drunk Special tobacco dens existed where this habit could be exploited Brouwer himself the François Villon among Dutch painters was a frequenter of these dismal haunts, he lived and worked among the people whose vices he portrayed in paint He is described by an early biographer as *extrêmement adonné au tabac et à l'eau de vie* *A Boor Asleep* owes its fame to something more than its clever representation of a smoke besotted drunkard It has a fine plastic nobility and a rich molten colour its form too reminded Mr D S MacColl of the *Barberini Faun* now in the Glyptothek at Munich

It seems at first surprising that painters of low life such as Brouwer, Ostade and Teniers (note the well known *Boors Carousing* (227) by Teniers in Gallery XIII) should have met with success in a country whose art was so ostensibly exploited for the benefit of the prosperous middle classes But their pictures in general were neither commissioned nor bought by the bourgeoisie they were sold as a rule in the open market to all and sundry for very small sums Travellers were among the most frequent purchasers and occasionally a few well off business folk who liked to contrast the squalor of these pictures subjects with the snug comforts of their homes The pictures however of Brouwer and his like sold better among the richer classes than those of Steen for the latter represented the pursuits of a society which was not far enough removed from the bourgeoisie to arouse their curiosity and merely increased their boredom

The average Dutch patron expected his pictures to fall into one of four categories a congenial interior scene such as those of Terborch, Metsu or De Hooch a scene of peasant life such as those of Brouwer or Teniers a colourful still life study of fruit or flowers (two splendid examples (Nos 149-207) by Jan Van Huysum hang in Gallery XIII) or a cheerful landscape

The landscape might be of several kinds either a fresh summer scene by Hobbema or Cuyp (note the *Watermill* (99) by Hobbema and the *Arène at Meerderdort* (51) by Cuyp in Gallery XIV) a sunny street view such as that of van der Heyden or a jolly winter landscape with skaters on the ice [*There is a fourfold secret of doing on the ice what the birds do in the air* was the comment of an English traveller] such as

those of Avercamp or Aert van der Neer [note the *Winter Scene* (159) in Gallery XIV] The one kind of landscape which most Dutch purchasers refused to contemplate was the imaginative landscape of Rembrandt or Hercules Segers Our famous *Landscape with a Coach* (229) by Rembrandt might well have been a Dutch merchant's anathema The wild undulating country has none of Holland's easy flatness and uniform geometry, the sun seems hidden behind a brownish haze, and the coach is hardly discernible in the atmosphere of brooding gloom

Rembrandt's world, indeed, was the world of a poem, the realm of an Erl King But poetry was an element which very few Dutchmen sought in painting, since the haunted waste lands of Rembrandt were out of keeping with the merriment and comfort of their own snug firesides They preferred, therefore, to leave Rembrandt to his own devices and to decorate their rooms with pictures compatible with their daily habits They chose such homely subjects as a servant marketing for her mistress, a woman peeling onions, a cook buying the fish, an old woman asleep, a lady getting out of bed, a couple kissing behind the door or a housewife laying the table

CHAPTER IX—CANALLETTO AND GUARDI

(Gallery XII)

THE views of Venice by those consummate eighteenth century artists Antonio Canale and Francesco Guardi have achieved a fame that is partly posthumous. In their own country these painters were prophets without honour. Their contemporaries in Venice to whom a gondola was a commonplace regarded them as the merest *edutti* who contributed to their experience nothing more than that which they themselves could see any day of the week from the r own windows on the Grand Canal. Historians, artists and amateurs neglected them. Alessandro Longhi omitted their names from his *Lists of the Painters of Venice* (1762) although he took care to include those of his father and himself, whilst Tiepolo, the President of the newly reconstituted Venetian Academy (1756) invited neither Canaletto nor Guardi to join the distinguished body.

Yet to the English Venetian art of the eighteenth century has always been attractive. The English *utordo* who combined the Grand Tour with art patronage invariably commissioned a souvenir of Venice from Guardi or purchased from William Smith, the art amateur and British Consul, a printing by Canaletto. To the English indeed a regatta on the Grand Canal was an event in the loveliest of cities fit to be commemorated in paint. To the Venetians on the other hand it pre-ented little more novelty than is communicated to us by the Opening of Parliament or the Lord Mayor's Show. Thus it came about that two painters who are now considered the protagonists of the Venetian Rococo are represented fully in English collections though they are lacking in the picture galleries of Venice.

Antonio Canale called Canaletto (1697-1768) passed ten years of his life in London and paid our city the tribute of painting it at its most lovely period when the river was the main stream of London life and its watercourses had the brilliance and variety of the canals of Venice. The Wallace Collection possesses only school pieces from Canaletto's studio in Venice but of the work of his great pupil Francesco Guardi (1712-1793) it contains some of the finest existing examples.

Guardi was a less precise and more suggestive artist than Canaletto. The differences between the two painters can be seen even in comparing a picture by Guardi with a Canaletto school piece. Take for example the three pictures in Gallery XII which hang near the doorway leading to the Grand Staircase. *The Grand Canal* (498) by a member of Canaletto's school is a formal composition, insistence is laid upon the architectural detail and the light and shade are distributed with a geometric evenness. Its neighbours on each side *The Rialto* (508) and *The Dogana* (494) by Guardi are in every sense gayer pictures. Their topography may be less accurate but that is not been Guardi's concern.

the atmosphere is sparkling, the water ripples, and the air seems to quiver in concert with the little bustling figures

In colour Guardi was more restrained than Canaletto. The older painter delighted to make the sun flash on the salmon pink of the Doge's Palace or to turn the Grand Canal into a kaleidoscope of tone, whereas his pupil preferred a paler Venice—the silvery marble of a *Courtyard* (647), the cool shade of the *Clock Tower Arch* (502) or the grey domes of *Santa Maria della Salute* (503—Plate 24)

Both artists had large schools, and their students blended the characteristics of each master. The school piece, *The Bucentaur Setting Out* (513), shows an imitation of both painters. The pageantry of the subject, the formally disposed groups, and the pronounced linear perspective are elements which suggest Canaletto, but the peculiar drawing of the figures (broad with small heads), the violent action of the boatmen, and the subdued colouring point more strongly to the influence of Guardi. Aesthetically the picture is unpleasing since it lacks mastery of design and tone, but the subject demands our attention, being the only representation in the Collection of a solemn Venetian festival. Every Ascension Day the state-barge the *Bucentaur*, carried the Doge from the *Riva degli Schiavoni* to the Island of the Lido where he wedded Venice to the Adriatic by casting a ring into the sea.

Next to the monochrome grounds the favourite method was to dot the porcelain over with some simple design repeated without a break in the manner of textiles. One of these was the famous *œil de perdrix* (partridge eye) tiny circles or double circles dotted in green or blue and reserved in white on a monochrome or dotted ground. *Œil de perdrix* and *cailloute* (or pebble pattern) were used especially on *bleu du roi* to break up the sometimes over luminous surface and to modify its ultra luxurious effect.

Enamel painting was early introduced into the decoration of the porcelain. At first fan painters and enamellers of jewellery were employed for the work and their ornaments consisted chiefly of floral designs on dinner services and gilt edged panels of landscape or figure subjects on a monochrome ground after designs by Boucher or Van Loo. Mathieu was the first painter in chief followed by the more famous Bachelier. Duplessis the royal goldsmith acted as artistic director with Hellot as chief chemist. Other celebrated assistants were Falconet head of the sculptors. Le Bel Taillandier Tandar, Vieillard, Ledoux, Dodin, Binet and others. Le Guay was the principal gilder who skilfully softened the rough edges of the monochrome ground by his exquisite gilt borders.

From the beginning Madame de Pompadour took a deep interest in the manufacture she even provided designs for the porcelain and she purchased many of the wares. Her special favour was cast upon the flowers in which the Vincennes factory specialized. At Bellevue the Marquise had a hot house stocked with porcelain flowers which on a famous occasion are said to have deceived the King who walked round smelling each one in turn.

The Pompadour too was the first to show a preference for statuettes in *biscuit*—the method said to be due to Bachelier who suggested that the little figures should be left unglazed unlike their Meissen prototypes. Bachelier moreover recognized the decorative qualities of Boucher and engaged the great painter in the service of the factory. Madame de Pompadour in 1754 bought eight *biscuit* figures of children after Boucher modelled by Blondeau and thus as a leader of fashion broke down the barriers of opposition which had faced Bachelier in his first essays of the new material.

The flowers were the triumph of Vincennes and realized the factory's aim of competing with the porcelain of Meissen. Their production indeed furnished the financial basis of Vincennes during the years of its inception and their sales brought a turnover of 32 700 *lures*. The fame of the flowers spread to Meissen in 1749 when the Crown Princess Marie Josephe de Saxe sent her father the King of Saxony as a proof of French excellence in the Saxon manner a huge *parlure* from Vincennes with a bouquet of 480 blooms. It is now in the porcelain collection at Dresden.

When in 1756 the factory was transferred to Sèvres a larger building was erected for it at the cost of about a million *lures*. Thus the manufacture was invested with a new magnificence. Sèvres became and has

on factory lines and even then it was not utilized to the same extent as the *pâte tendre* (*porcelaine de France*) which was not finally abandoned until Brogniart became Director of the factory in the year 1800.

Under Louis XVI the Sèvres factory continued its prosperity. Marie Antoinette cast a characteristic favour upon the most costly of the soft paste products—the so-called *juellée Sèvres* said to have been invented by an enameller called Cotteau about 1780—the technique of which consists in fusing on to the porcelain drops of different coloured enamels. These spots on a ground of thick gilding simulate real rubies, emeralds, sapphires and pearls set in gold. [Three precious examples of jewelled Sèvres are in Case A Gallery XII Nos 24-26.]

Marie-Antoinette indeed encouraged the use of Sèvres in every form of decoration. She especially patronized the insertion of large or small plaques painted usually with flowers, occasionally with figures into pieces of furniture, especially into her work tables and *étagères*. A kindred use of porcelain was the reproduction in miniature of famous paintings. In 1779-1781 the nine cartoons by Oudry for the Gobelins tapestry series the *Chasses du Roi* were copied in Sèvres *pâte tendre* for the dining room of the *petits appartements* at Versailles where they are still to be seen in their original places.

The Sèvres factory continued to work under the Revolution but its production during that disquieting period is of little more than historical interest. The old artists—some of whom remembered the earliest days of Vincennes—were either dismissed or had fled—the porcelain was too deeply impregnated with the deadly infection of royalty to flourish unimpaired in a revolutionary period—and much of it—especially the figures in *biscuit*—was destroyed by members of the Sèvres staff.

Under Napoleon the art was revived as *une des plus grandes gloires de la France* but an irreparable change had taken place. The exquisite luxury of the monarchy had yielded to the pomposity of the Empire and Napoleon used the porcelain of Sèvres largely as an advertisement of the newly regained magnificence. Brogniart by his replacement of the *pâte tendre* by the hard paste had achieved a chemical triumph, he regained the financial stability of the factory and attained a technical ingenuity which would have aroused the wonder of the Pompadour. But aesthetically he would have excited only her disgust. Brogniart mistook the extraordinary for the beautiful and conspired with the general enthusiasms of the time to bring the taste of Sèvres on to the downward grade. Under the Empire the painting became naturalistic, the ornamentation grandiose and the style pretentiously exotic or antique. Egyptian, Olympian or Etruscan subjects were then adopted to commemorate in porcelain the range of countries in which Napoleon had won his victories.

The soft paste porcelain of Vincennes-Sèvres was imitated all the world over. In England the factories of Winton, Derby and Coalport made frank reproductions of the ware. Many deliberately fraudulent pieces were sold as Sèvres, especially after 1804 when Brogniart disposed of all the stock of undecorated *pâte tendre* at very low prices. The

mark from the first (1740-1752) was the royal cypher, the interlaced L's. A letter denoting the year was added in 1753 beginning with A and reaching Z in 1777. After this the letter was doubled, AA marking the year 1778 until PP for 1793. The double letters stopped on the 17th July of the latter year. During the Revolution the royal cypher was replaced by RF. Various signs were used in the Napoleonic period, until in 1814 the royal cypher was brought back to denote the Restoration.

The representation of Sèvres porcelain at Hertford House is, perhaps, the finest in any public collection in the world.

Pieces especially worthy of attention are as follows :—

GALLERY XII

Case A—*Gros Bleu*, *Bleu du Roi* and *Jewelled Sèvres*

Sugar Basin and Cover. *Gros Bleu* of the Vincennes period, c. 1753 (No. 34).

Teapot, Cup and Saucer and Sugar Basin. *Gros Bleu* of the Vincennes period, c. 1753 (Nos. 33-35).

Fan-shaped Flower Stands. A pair. *Gros Bleu* and White Sèvres with cartels of birds by Ledoux. Date letter F for 1758 (Nos. 11, 12).

Oval Flower Stands. Set of three. *Gros Bleu* Cartels by Vieillard of Rustic Subjects in the style of Teniers. Date Letter H for 1760 (Nos. 8-10).

Urn-shaped Vase. *Bleu du Roi* Coast scene by Morin. Date Letter U for 1773 (No. 23).

Tea Service. *Bleu du Roi* and green Sèvres with cartels of children at play by Vieillard. Date letter F for 1758 (No. 117).

Cup and Saucer. *Bleu du Roi* with cartels *en camareu* and gilding by Le Guay Père. Period of Louis XVI (No. 27).

Vase and Cover. Set of three. *Jewelled Sèvres* on *Bleu du Roi*. The figure-subjects are all to be found in the Paris edition of Ovid's *Metamorphoses* (Paris, 1763-71). Date letter DD for 1781 (Nos. 24-26).

Case B—Apple Green

Inkstand designed by Jean-Claude Duplessis. Gift by Louis XV to one of the six princesses, probably Maria-Adelaide (*Laque*). Date letter F for 1758 (No. 134—Plate 25).

Candelabra. Set of four. Designed by Duplessis. With decoration of elephant heads and cartels in the style of Boucher by Dodin (Nos. 142-145).

Boat-shaped Pot-Pourri Vase of the Vincennes type, but made a year after the removal to Sèvres. Date letter E for 1757 (No. 162).

Pot-Pourri Vase, designed by Duplessis, in form of Ship (*Vaisseau à Mât*), in *Gros Bleu* and apple green of the Vincennes period. The banner of France with gold *fleurs-de-lis* is draped around the pierced cover, which perhaps symbolizes the ship on the arms of Paris. The model is a very rare example. c. 1755 (No. 156—Plate 25).

Perfume Burner, upon the cover of which is modelled a hen sitting with her chicks. Date letter P for 1763 (No. 165).

Case C—Miscellaneous

Oblong Flower Stands A pair Indigo blue with detached bouquets by Bertrand Date letter P for 1768 (Nos 157, 158)

Vase shaped Clock in apple green with cover formed by the royal crown of France On the reverse a medallion portrait of Louis XVI in *biscuit de Sèvres* (Transition between styles of Louis XV and Louis XVI) (No 147) It was purchased at the San Donato sale on the 23rd March 1870 for 40,000 francs and was thus one of the last purchases of the fourth Marquess, who died in August of the same year

Cup and Cover and Deep Plate *Bleu du Roi* with gilt decoration and printing by Tandar Date letter M for 1765 (No 145)

GALLERY XIII—WINDOW CASE

Tea Services in apple green and blue *œil de perdrix* (Nos 132 and 115)

GALLERY XXII—WINDOW CASES (Right and Left)

R *Coffret* of Turquoise Blue (1754–1755) (No 41) Pieces from Tea Sets of green and blue *œil de perdrix* (Nos 48–54)

L Pieces from Toilet Service of apple green and white said to have been used by Louis XVI Date letter K for 1763 (Nos 40–47)

Bowl, Cover and Tray of apple green and white decorated with floral design by Tandar Date letter H for 1760 (Nos 38–39)

GALLERY XXI—CASE B

Rose Pompadour, apple green and *œil de perdrix*

Fan Shaped Flower Vase Rose Pompadour Date letter E for 1757 (No 126)

Two handled Bowl and Plate Rose Pompadour with birds by Aloncle Date letter G for 1759 (No 116)

Jardinière Rose Pompadour with moulded lions heads and the cipher of Louis XV (No 154)

Vase of apple green of the Vincennes period c 1755 Painting of birds probably by Aloncle (No 121)

Vase Clock in green *œil de perdrix* with figures modelled and gilt Transition between styles of Louis XV and Louis XVI (No 125)

CORRIDOR BETWEEN GALLERIES XX AND XXI

Wall Case *Bleu Turquoise*

Six pieces from the service executed in 1778 for Catherine II of Russia (Nos 6, 7, 8, 9, 13, 14)

Plaque of apple green and *Bleu du Roi*, with cartels of birds by Ledoux inserted in top of mahogany Gueridon, mounted in bronze, 1759 (No 12)

GALLERY XIX

Biscuit de Sèvres *L'Amour Menaçant* 1758, after the model of 1755 by Etienne Falconet (No 18—Plate 25)

Biscuit de Sèvres *Psyché* 1762, after the model by Étienne Falconet. The child Psyche has stolen the bow of Cupid (No 10)

Rock crystal or quartz was the first crystallized mineral to attract the attention of the ancient philosophers who believed that crystal was a hard form of ice produced by the intense cold of the higher regions of the Alps. This belief lasted until the Middle Ages. Sir John Mandeville wrote in the mid fourteenth century: *Diamonds grow on rocks of crystal.*

If a man keep them with a little of the rock and let them still multiply often they shall grow every year and the small shall become great.

The Egyptians used rock crystal for scarab necklaces and other ornaments. The Romans carved cups in this material for their iced drinks. Nero is said to have smashed two priceless bowls of rock crystal engraved with designs from Homer. Pliny says that glass was made to imitate rock crystal so cleverly that it was hard to distinguish between the two. The Romans also used rock crystal for cauterizing wounds and for stopping the flow of blood. Little use was made of rock crystal between the downfall of the Roman Empire and the Renaissance when there came a great revival of artistic work in quartz.

CHAPTER XII—FRENCH FURNITURE

A—RENAISSANCE : FIFTEENTH AND SIXTEENTH CENTURIES

(Galleries VII and VIII)

THE furniture-makers of France of the early renaissance period remained faithful to the gothic tradition and allowed the Italian influence to affect only matters of decoration rather than those of form. Throughout the reign of François I the gothic style remained predominant in furniture ; a few Italian ornaments were introduced, but they took a very humble place beside the *mouchettes*, the *soufflets*, the cabbage-leaf, the aconite and all the other familiar appurtenances to the gothic mode of ornamentation. Our dresser in walnut wood (No 14) in Gallery VII is a characteristic example of a style of furniture which, although it dates from the renaissance epoch, has not deserted the gothic manner. The general design is that which has persisted throughout the gothic period ; the ornamentation is essentially mediæval with its tracery around a repeated pattern of the gothic arch, which, in the case of the central panel, encloses the arms of France, surmounted by a crown.

The actual structure of furniture did not change until midway through the sixteenth century, under the later Valois, when a closer resemblance to Italian renaissance furniture was effected. Walnut became the principal wood in use, and carving in high relief was the favourite form of decoration. The *dressoir* or sideboard then received the architectural treatment of Italian work, and the pilasters and columns were used in conjunction with grotesque classical forms, such as satyrs, masks, scrolls or monsters. These fantastic forms of decoration are chiefly associated with the output of the school of Hughes Sambin of Dijon, whilst a calmer style found favour in the North (the Île de France or Paris section) with the work of the famous du Cerceau. Sambin followed his Italian models in a preference for satyrs and monsters carved in high relief, whilst du Cerceau copied the long-limbed gods and goddesses of Jean Goujon who, himself, is supposed to have designed the furniture for Diane de Poitiers at Anet.

The best examples of French Renaissance furniture in the Wallace Collection are as follows :—

GALLERY VII

Dresser (No. 14) in carved walnut wood with bolts and mounts of forged iron.

GALLERY VIII

Armoire (XVIII) of the School of Lyons carved with a figure of Hecate.

Armoire (XII) in walnut, carved and inlaid with plaques of marble and incrustations of ivory and ebony. The reliefs of mythological subjects reveal the influence of Jean Goujon.

Cabinet (19) in walnut, with plaques of green marble and carving
Île de France, mid sixteenth century

Cabinet (21) in walnut, with inlay and carving Late sixteenth
century

CORRIDOR BETWEEN GALLERIES IX AND X

Ecclesiastical Seat (31) in walnut, carved with the Annunciation
Early sixteenth century, parts are modern

B—ANDRÉ CHARLES BOULLE (1642-1732) THE PERIOD OF LOUIS XIV

The famous art of Andre Charles Boulle is completely expressive of the Louis XIV period when every object of art appertaining to the Sun King had to support his reputation for magnificence. The name of Boulle has become so much a household word that it is sometimes forgotten that he was not the maker of all the furniture called by his name nor even the inventor of this type of inlay. The inlay of wood and metal was a development of the Florentine late renaissance and baroque styles. In the inventory, taken in 1653 of the furniture of Cardinal Mazarin several pieces of this type of *marqueterie* are mentioned. The Italian wood workers such as Cucci and Filippo Cassieri, who were brought to France by the painter Le Brun, exploited their native methods in the execution of that immense programme of riches known as the *Manufacture Royale des Meubles de la Couronne* and they, with their French colleagues, included among their many activities, *marqueterie* of various sorts, using ivory, tortoiseshell mother of pearl, wood, agate, marble and metal. But Boulle, although not the inventor of the art, conceived a new and more elaborate method in metal *marqueterie*, and invested the work with a style so individual that his name for ever became associated with it. Thus was evolved the title of 'Boulle-work' denoting a type of furniture which is at once unique, effective and unmistakable.

Boulle is said to have learned the art of wood carving at the Gobelins where there was a special section devoted to furniture making, but his skill had a deeper origin than instruction at the royal manufactory. Boulle's family was one of furniture-makers, his grandfather, an *ébéniste* of Neufchatel and a Calvinist, had been brought from Switzerland by Henri IV and was given apartments in the "waterside gallery" between the Louvre and the Tuileries, which was reserved for artists and craftsmen in the service of the Court. This privilege was continued to the family of Boulle for five generations. André Charles obtained it in 1662 on his appointment as *premier ébéniste de la Maison Royale*. Success at Court brought Boulle much money, but in spite of the large sums he earned he lived in continual financial embarrassment. His passionate collecting of works of art led him into constant litigation. Amongst his treasures he possessed forty-eight drawings by Raphael, a manuscript by Rubens, containing notes on his travels to Italy, pictures by Correggio, Snyders,

Le Sueur and Le Brun, an important collection of engravings including a complete set by Durer, bronzes by Michelangelo, and three thousand rare medals. As the crown of his misfortunes, at the age of eighty, he had the mortification to see his entire collection, as well as his workshop containing furniture, both finished and in the making, destroyed by fire. In a petition addressed to the King after the disaster he assessed his loss at the value of 300,000 *livres*.

In his earlier work Boulle made less use of the inlay of metal and tortoiseshell than he did later. An interesting piece of furniture in Gallery X of this Collection will illustrate this fact—the Cabinet (No 32—Plate 26), which has been ascribed to the early period of Boulle's practice. It shows a transition from wood *marqueterie* to 'Boulle work.' The panels are decorated with floral designs in *marqueterie* of various woods,* whilst the ornamental bands and plaques are in *marqueterie* of metal (pewter) on ebony, and tortoiseshell on metal. A prominent feature is the crowning decoration of gilt bronze consisting of a military trophy in the centre of which is a medal of Louis XIV.

The work for which Boulle became famous was the inlay of metal and shell on a wood base, entailing the use of *partie* and *contre partie*. His method, which was economical of material and time, was to lay sheets of brass or pewter upon a corresponding number of sheets of shell and to cut these in two or four layers glued together, so that the metal cut away could be used for another piece, thus turning in a rare fashion the uses of fine workmanship to the advantages of economy.

An excellent example of the 'Boulle' method can be found in the pair of pedestals (Nos 26 and 27) on the landing at the head of the Grand Staircase. It will at once be noticed that the decoration of both pedestals is identical although the method has been reversed. The pedestal on the left (No 26) has a *marqueterie* of metal inlaid on shell (*partie*), whilst that on the right (No 27) has shell inlaid on metal (*contre partie*). The *partie* is always the finer product of the two—the metal makes a delicate pattern upon the shell whereas the *contre-partie* is less subtle and is at once distinguishable from the *partie* by the predominance of the metal ground.

Boulle's furniture, with its rectangular lines and sculpture-like gilt bronze, was in keeping with the fashions of the later Louis XIV period—the stiff bodices and skirts with long trains made of velvet or heavy brocades, and the high *fontanges*. It was, indeed a period of severity in fashion anticipating the contrast, in the next century, of the light gay silks *à la Chinoise* of the Rocaille period and the bright printed *toile de Jouy* favoured by Marie-Antoinette and her friends.

Even the *Grand Monarque*, towards the end of his reign wearied a little of the austerity of the style which had grown around him—a style much encouraged by the arch governess Madame de Maintenon. Much of the King's later life was spent at Marly, where the etiquette was relaxed and attempts were made to instil new life into the deadening manners of

* The woods are all native French woods used before the introduction of exotic woods from the colonies.

the Court * *It seems to me Louis is reported to have said that something wants changing and that the general tenor of all around me is too serious. A more youthful spirit should be introduced and childhood should be mixed with it all.* Artists immediately bowed to the royal dictum and furniture as well as *toilettes* became less formal.

Boullé work however maintained its popularity, although it was adapted to more frivolous designs. Boullé's four sons all followed in their father's profession and imitated him as closely as they could. Throughout the eighteenth century imitations of Boullé were made. Cabinet makers such as Georges Jacob and Philippe Montigny made excellent imitations with bronzes made from Boullé's models. Even in the nineteenth century the work was continued to a high degree of excellence as the two copies of Boullé work in the Founders' Room of this Collection may illustrate. It is still practised in England at the present day.

The most significant examples of Boullé work in the Wallace Collection besides those already mentioned are as follows —

GALLERY X

Armoires (Nos 30-33) in ebony with *marqueterie* of metal on tortoise shell. Reliefs of Apollo and Daphne and Apollo and Marsyas on the central panels. Probably by André Charles Boullé.

The small rectangular panels above and below the main decorative panels show the system of *partie* and *contre partie*. No 33 is in *partie*, No 30 in *contre partie*.

GRAND STAIRCASE, LANDING

Writing Table (No XV 42) in the manner of the Boullé Atelier and Inkstand (No II 41) formerly the property of the Royal College of Surgeons. Around the rim are inscribed the names of distinguished members of the College. The inkstand is of the finest Boullé work and may be attributed to André Charles Boullé himself.

GALLERY XII

Armoire (No 6) in ebony veneer and *marqueterie* of metal on tortoise shell and gilt bronze mounts including reliefs of a Nymph and Satyr, Summer and Autumn. The front and side panels show the *partie* and *contre partie*. Probably by André Charles Boullé.

The Londonderry Cabinet (No 4) in the manner of Boullé. At the ends are reliefs in the Boullé tradition of Apollo and Daphne and Apollo and Marsyas. By Étienne Levasseur (1721-1798). Period of Louis XVI.

The panels between the vitrines being in *partie* and *contre partie* the two central panels are in *partie* the outer panels in *contre partie*. Thus

* Even the most accepted conventions were thrown to the winds at Marly. One day when walking in the grounds the King turned to his courtiers and said *Gettes en votre hats* and from that time on the suite when at Marly were allowed to remain covered in the presence of the King contrary to the custom at Versailles.

cabinet was bought at the Marchioness of Londonderry's sale in 1869 for £3 800 by Durlacher acting on behalf of the fourth Marquess of Hertford

GALLERY VIII

Tables (Nos 48 52) in *marqueterie* in the manner of Boulle with decoration of *singerie* i.e. farcical scenes with monkeys a fashionable motive in the early part of the eighteenth century

No 48 is by J. Dubois and No 52 by J. F. Leleu furniture makers of the period of Louis XVI. The tables are copies of a pair attributed to Boulle himself of which there are drawings in the Musée des Arts Décoratifs Paris. Both our examples are in *contre partie* a somewhat similar pair in brass and red shell and shell on white metal were in the Lord Brownlow Sale at Christie's 3rd May 1923 lot 87

GALLERY XVI

Commode (No 60) with gilt bronze mounts and slab of jasper By Étienne Levasseur (1721-1798)

Commode (No 53) in the form of a marriage chest Design by Bérain Period of Louis XVI

FOUNDERS' ROOM

Modern copies of Boulle-work

Writing Table (No 8) in the Boulle manner by Louis Le Gaigneur of 19 Queen Street Edgware Road about 1815

Writing Table and Clock with arms of Bavaria and those of Seymour and Conway Copy of a Table formerly in the collection of the Duke of Buccleuch

C—STYLE *ROCAILLE* AND STYLE *LOUIS QUINZE*

The style of furniture-making which is known as Louis Quinze neither began nor ended with the reign of Louis the Fifteenth (1723-1774). It consisted rather of three stages the *Style Régence* marking the brief regency of Philippe d'Orléans (1715-1723) upon the death of Louis XIV the *Style Rocaille* a French denomination of the Italian Baroque and the pure *Style Louis Quinze*. Even so these denominations are misleading since style is neither born nor dies in any special year. The death of a King may affect a political status but it is absurd to suppose that it has an immediate effect upon the way in which furniture is made. There is indeed no strict line of demarcation between successive styles each is the natural culmination of its predecessor's gradual and unconscious evolution.

The transitional period of the Regency which bridged the epoch of Louis XIV to that of Louis XV is especially difficult to assess in the matter of style in furniture making since so many characteristics which seem peculiar to the *Style Régence* or *Louis Quinze* had their origins in

maker of the famous medal cabinet with rams' heads in the Bibliothèque Nationale, Paris, and Jean François Oeben chief cabinet maker to the King. Oeben's widow married Riesener, her husband's foreman and chief assistant, who became the foremost of the great cabinet makers of the period of Louis XVI. Our famous Commode (No 58—Plate 27) in Gallery XVI shows the combined work of Gaudrean and Jacques Caffieri, the carving of the gilt bronze being by the latter craftsman.

Oeben worked much on commission for Lazare-Duvaux, the dealer, who was the agent in matters of decoration to Madame de Pompadour. From the time of her rise to fame in 1745 to her death in 1764 the Pompadour lavishly patronized the art of the furniture maker. Her residences were numerous: she had little retreats like Brimborion, fine country houses like Crecy or Bellevue, mansions at Versailles and Fontainebleau, the sumptuous Hôtel d'Evreux in Paris, as well as apartments at Versailles and Marly. All of these had to contain a *mobilier* which could testify to the finest skill that the furniture makers of France had to offer. The patronage of the Pompadour had a great effect upon the mode of the day, whether in dress or in furniture, and it was her dislike of the exaggerated decoration of the extreme *Rocaille* that led to the more moderate style now known as *Style Louis Quinze*. *Style Pompadour* is indeed, its more judicious title.

The Pompadour's tastes inclined towards fine workmanship rather than to florid detail and at times her inclinations strayed to the antique. She herself delighted in reproducing antique intaglios with the etching needle, and used to consult upon this matter the eminent archaeologist and engraver Cochin, one of the great opponents of *Rocaille*. It was Cochin, indeed, who led the reaction against the florid style. In 1754 he published in the *Mercur de France* an impassioned tirade against the senseless contortions of the *Rocailleurs*, beseeching goldsmiths, chisellers, and sculptors in wood to submit to the eternal laws of reason not to the transient follies of fashion.

He begged his contemporary craftsmen when making a chandelier to make the stem straight and not twisted as if some mischievous person had been bending it. 'We will not ask,' he said, 'for the suppression of the palm trees which are cultivated so profusely in apartments, on chimney pieces around mirrors and along walls, that would be to deprive our decorators of their dearest resource. But may we not at least hope that, when a thing is square without offence, they will leave it so and not torment it into an absurd design.' Cochin's words did not fall on barren ground. The Pompadour was already encouraging a simpler and more scholarly taste through her friendship with the learned Comte de Caylus, the author of books on classical subjects and the enthusiastic partisan of the movement to bring art back to the Græco-Roman sources of inspiration, through her favour cast upon the classic Gabriel, who was later to become the architect of the Petit Trianon, and through her acquaintance with the pedant scholar and architect of the Panthéon, Soufflot, under whose guidance the Pompadour's brother, the Marquis de Marigny, in 1751, 'grand tour' through Italy before his appointment as *Surintendant* of the

to Louis XV. The discoveries too, in 1755, at Pompeii and Herculaneum opened people's eyes to the amazing accomplishment of the ancients and inaugurated a classic severity in fashion. Ladies began to dress their hair *à la Grecque* and wear jewellery made in the Greek manner—the more advanced actresses of the *Français* in the roles of Greek heroines eschewed the powdered wigs of the Louis XV period—so furniture was forced in company with all the other manifestations of art, to fall into line with the new taste. The so-called *Style Louis Seize* in fact was crystallized about the year 1760, fourteen years before the accession of the sovereign from whom it takes its name.

The more stately furniture of the late Louis XV period was seen to good advantage in the increasing production of the *bureau à cylindre* (roll top desk) of which there are two superb examples in the Wallace Collection—the copy of the *Bureau du Roi Louis XV* (No. 68) by Oeben and Riesener, the *Bureau du Roi Stanislas* (No. 66) by Riesener, both in Gallery XVI. But it must not be supposed that with the advent of a more restrained style the exotic caprices of *Rocaille* were entirely forgotten. Throughout the century the furniture makers continued to make elaborate, curvilinear furniture, whilst Madame de Pompadour to the end confessed a weakness for the lacquers in the Chinese manner made at the Royal factory by the four brothers Martin. The success of *Vernis Martin* was phenomenal. Every object was sent to be lacquered at the factory, from the tiniest *boubonniere* to the largest decorative panels of a salon. The Dauphin's apartments at Versailles were stripped of their precious *marqueterie* by Boulle, and were redecorated in white wood with carvings lacquered by Martin. The finished result won the praise of Voltaire who in the poem *Les Tu et Les Vous*, referred to them as—

*Les cabinets où Martin
A surpassé l'art de la Chine*

The favourite motives of decoration remained practically the same throughout the Louis XV period—the shell, acanthus leaf, endive mallow, instruments of music, trophies, quivers, horns of plenty, torches, ribbons, bouquets of flowers and so on. Even when the taste simplified these ornaments did not decrease. In fact the sculptor who was brought in to aid the *ciseleur* or *ébéniste* in the effecting of the more classic style, only added to the sum of richness. Horace Walpole found much displeasure in the excessive decoration of French rooms in the Louis XV period. He especially inveighs against the restless ornamentation of the furniture with which the rooms are crowded. And then he says in a letter to a friend, *you must stuff them fuller than they will hold with granite tables, porphyry urns, bronzes, statues or vases and the Lord or the Devil knows what!*

Walpole's dictum has a significance which transcends the limits of its own time—for it pronounces the judgment of the bluff Englishman upon the French mode of decoration at the time of Louis XV. He admires the excellence of the workmanship and the delicacy of the material, but as surroundings for the daily fulfilment of life he finds it overpowering.

74 FRENCH FURNITURE—*ROCAILLE* AND *LOUIS QUINZE*

ornament defying ornament ingenuity excelling ingenuity delicacy
defeating delicacy Pelion piled upon Ossa

The most important pieces of furniture of the Louis XV period in the Wallace Collection are as follows —

GALLERY I

Clock and Cabinet (No 12) Purple tulip and other woods with gilt bronze mounts and group of *Diane Chasseresse* Early Louis XV

GALLERY XVI

Commode (No 57—*Plate 27*) in king wood with gilt bronze mounts of dragons *Espagnolette* head and slab of Brescia marble By Charles Cressent (Transition between the *Regence* and *Rocaille* phase of the Louis XV style)

Commode (No 58—*Plate 27*) in king wood with inlays beef wood By A R Gaudreau (c 1680-1751) from a design by one of the brothers Slodtz Gilt bronze mounts by Jacques Caffieri (1678-1755) the lowest strip which runs along the bottom edge of the right hand short side of the Commode bears the signature *FAIT PAR CAFFIERI* Made for the King's chamber at Versailles

Bureau (a cylindre) du Roi Louis XV (No 68) *Marqueterie* of different woods Copy of the original in the Louvre by S T Oeben and J H Riesener (Transition between Louis XV and Louis XVI styles)

Bureau (a cylindre) du Roi Stanislas (No 66) *Marqueterie* of various woods with gilt bronze mounts By J H Riesener The inlaid cipher S R probably stands for Stanislas Pomiatowski King of Poland The bureau at one time belonged to Sir William Hamilton Signed by Riesener on one of the open books in *marqueterie* (Transition between Louis XV and Louis XVI styles)

The novel feature of these *bureaux a cylindre* was the roll top which by a cunning mechanical device turns back or forward at a touch and locks or unlocks all the drawers from a single keyhole

GALLERY XVII

Commode (No 7) in ebony veneer and lacquer and a similar commode (No 9) of rose-wood with gilt bronze mounts and a slab of purple Brescia marble By N J Marchand (c 1697-1756) From the Palace of Fontainebleau

GALLERY XXII

Writing Table (No 36) of tulip and king wood and gilt bronze mounts

D—STYLE LOUIS SEIZE (1774-1793)

The reign of Louis XV ended on the echoing note of antiquity and the sound was too familiar to depart with the life of the King. The elaborate style of the *Louis Quinze* period had been unfashionable in Paris ever since 1760 when the first craze for the classic form began to take definite shape. In the light of the new desire for simplicity the term *Louis Quinze* became synonymous for everything that was excessive and over intricate—the mark of a period when the world of taste had—again to quote the words of Cochin—*been on the mad holiday*.

The classical style of furniture which was tactfully being evolved by French artists during the last ten years of Louis XV's reign was continued under Louis XVI, and the sinuous lines of the *Style Louis Quinze* were still more modified. A typical Louis XVI commode such as the example by Riesener (No. 44) in Gallery XVIII has scarcely any legs at all, the body is strictly rectangular, and the only curve is the arched bend built on a straight line base which is a mark of *Style Louis Seize*.

The prince among cabinet makers in the period of Louis XVI was Jean Henri Riesener (1734-1806) who in his long span of life knew the bitter fickleness of fashion. Having begun as a maker of *Louis Quinze* in the workshop of the great Oeben he could well remember the sudden passing of the old heavily ornamented style and he lived to see his own famous work scorned by the decorators of the First Empire. In his day Riesener achieved the highest fame—at the death of Oeben he became chief purveyor of furniture to the royal *Garde Meuble* and his famous *Bureau du Roi Louis XV* of which there is a copy in Gallery XVI won the instant admiration of the King. A change of sovereignty did not affect him, he enjoyed as great a favour from Marie Antoinette as he had from Louis XV, and even continued to deliver furniture to the Queen in the height of the Revolution (1791).

Our famous upright secretaire (No. 12—Plate 20) in purple and other woods in Gallery XVIII, may well be taken as a perfect example of the *Style Louis Seize* in which the *ebeniste* again took pride of place over the *ciseleur*. In the *Louis Quinze* period the *ciseleur* covered almost the whole of the front of a secretaire with elaborate gilt mounts. Under Louis XVI the gilding of the bronze mounts though perhaps more perfect in workmanship slipped back into a proportionate place and allowed large spaces of the *marqueterie* to be seen. The old time supremacy of gilt bronze might, indeed be taken as symbolic of the exuberant joyous spirit of the *Rocaille* period whilst the re-establishment of the prestige of wood symbolizes the more serious age of Louis XVI, in which the licence of Louis XV was transformed into a strange, reactionary prudishness.

Our secretaire displays a perfect marriage of the arts of the *ebeniste* and *ciseleur*. The *marqueterie* is by Riesener, the gilt reliefs are by Clodion whilst the mounts are probably gilt and chiselled by the great Gouthière (1732-1813), whose chiselling is so delicate that a contemporary remarked that when working upon metal Gouthière treated his material

with the affection and sensibility which a jeweller gives to precious gems. The secrétaire was made for Marie Antoinette and bears the initials of the Trianon stencilled upon the back. The makers have paid a special attention to the Queen's taste for chastity of design and elegance of detail, and Gouthière's gilt bronze garlands show a predilection for cornflowers and roses, Marie-Antoinette's favourite flowers.

Another fine and very similar piece by Riesener in Gallery XVI is the commode (No 18) in purple and other woods which bears the chiselled frieze—perhaps by Gouthière—the monogram of Marie Antoinette.

It may be noted as a strange fact that many of the cabinet makers who infused into their furniture a spirit so entirely French and so completely Louis Seize were Germans by birth. Oeben, Riesener, Bénéman, Weisweiler, Roentgen were all Germans. Roentgen, who worked at Nieuwied and had only a *dépôt* in Paris was especially famous in his native land for his peerless *marqueterie* and his imaginative invention such as hidden drawers, secret springs and all the other surprises of intricate cabinet making. Goethe in *Wilhelm Meister*, introduced the story of a little fairy travelling with a mortal and he compared the box wherein she lived to one of Roentgen's *secrétaires* in which *at a pull a multitude of mysterious springs are set in motion*. Roentgen is not represented in the Wallace Collection, and Bénéman appears only incidentally. His name is stamped on the commode (No 4) by Riesener, in Gallery XVIII, which he may at one time have repaired. This commode came from the Château of Saint Cloud, as the stencilled S C with the crown on the back will prove. Adam Weisweiler is represented in Gallery XVII by the gay secrétaire (XX, 6) in thuya wood with gilt bronze mounts in the manner of Gouthière and two porcelain plaques of pastoral scenes. Upon a small medallion of Sèvres on the support between the legs is the monogram of Marie-Antoinette.

Towards the end of the reign of Louis XV the mania for the antique had induced a brief reaction against the Chinese style. Riesener, however, with his impeccable fusion of antique simplicity with rococo fancies appreciated the value of lacquer, and his younger contemporary Martin Carlin (master 1766 d 1785) brought about a revival of the taste with his spectacular lacquer furniture. Carlin's predominant characteristic was his sense of colour contrasts. He loved to strike a new comparison between a dark wood and a bright gilt bronze, and he revived the use of the despised ebony for the purpose of setting its shimmering polished surface against a filigree of delicate garlands in gilt bronze. Carlin is now chiefly known for his inlay of porcelain into furniture—a style of which the famous cabinet (3) and the little writing and reading desk (4) in Gallery XIX are two choice examples. Carlin's taste for colour was happily expended upon the blending of various woods with a marble

* It was to Gouthière that Madame du Barry at her death owed 100 000 *livres*. Other fine examples of his work in the Wallace Collection are the *brûle-parfum* (15) in Gallery XIX of jasper with mounts of gilt bronze and the pair of *cassolètes* (123-124) in Gallery XXI of green amazon stone mounted in gilt bronze.

top and an inlay of Sèvres porcelain. Thus he would add an inlay of *Rose Pompadour* to a piece of mahogany furniture, *Bleu Turquoise* to satin wood, *Vert Pomme* to amboyna wood, and so on.

Some favourite motives of decoration in the Louis XVI period were as follows: *rincaux*, garlands of laurel or ivy, the classic *guilloché* or wave pattern, and, above all floral decoration, the flowers being treated naturalistically and often as if they were growing. The exotic woods of the past age continued to be used: tulip (*bois de rose*), rosewood (*palissandre*), cherry, thuja, amboyna, king wood, olive, sycamore and others. Satin wood became a special favourite in the period of Louis XVI, thuja was beloved of Marie Antoinette who had several trees of thuja planted in the gardens of the Petit Trianon, and ebony was given a new lease of life by Martin Carlin. Dark woods were again favoured for the revival of decoration *à la Boulle*, of which Montigny and Lefasseur made especial use.

Despite the varied range of certain furniture makers who combined audacity with skill, the taste for the antique, which marked the opening of the reign of Louis XVI, did not diminish. The interest taken in Greece was, on the contrary, spreading. Books on ancient art or on travels in Hellenic countries were being received with increasing enthusiasm. Winckelmann's famous *Geschichte der Kunst des Alterthums* was translated into French in 1781 and was rapidly followed by translations of his other works. The engravings by the two Piranesi of the antiquities of Rome and Herculaneum had a widespread influence and their series illustrating decorations in the manner of Egypt, Etruria, Greece and Rome provided a document which painters, architects, goldsmiths and cabinet makers were to use as an encyclopædia for at least fifty years. In literature (*Paul et Virginie*), painting (Jacques-Louis David), and poetry (André Chénier), a taste was reflected for the supposed idyllic chastity of antiquity, and the new sentiment was bound to become even more concentrated in the more adaptable arts of decoration. Marie-Antoinette had a boudoir at Fontainebleau designed in the Greek style whilst the *hôtel* of the beautiful Mademoiselle d'Hervieux in the Rue Chantierine drew all Paris to admire its decorations *à la Romane*. In 1780 the Convent of the Capucins d'Antin was built in imitation of the Doric temple at Paestum.

Much of the furniture of the last years of the reign of Louis XVI very naturally became severely antique in style, and a return to the majestic manner of Louis XIV was also encouraged. At times the imitation was deliberate and complete, there are in the royal palaces of France pieces of furniture known to have been made for Louis XVI which bear every mark of the patronage of the *Grand Monarque*. Old time decorations such as Boulle-work were revived, and certain amateurs went so far as ruthlessly to cast out of their collections any object purchased in those far off days of indiscretion when the frivolous spirit of Louis Quinze had taken its malicious hold.

The swing of the pendulum was backward—to the antique via Louis XIV—but it had a significance that was not mere retrogression.

The leaders of the new taste were prophets as well as archaeologists and the style which they anticipated was that of the Empire. Just as the Louis XVI style was born in the reign of Louis XV and that of Louis XV made its first appearance in the reign of Louis XIV, so—and far more curiously—did the Napoleonic fashion find its origins in the pre-revolutionary period of Louis XVI, thus proving once again the idleness of applying to the abstract word "style" a fixture of time or place. Chronology was never Fashion's taskmaster—she is, on the contrary, his elusive mistress, and those who try to follow her along the corridors of Time will find her, either rushing forward so that none can catch her up, or will lose her, as she slips back—say fifty years—by magically passing through a looking glass.

The most important pieces of furniture of the Louis XVI period in the Wallace Collection are as follows —

GALLERY I

Armchairs (Nos 24, 27, 29, 30) Carved and gilt framework bears the stamp of Georges Jacob. Upholstered with Beauvais tapestry with designs of *Les Chasses* by J. B. Oudry, the animal painter and director of the Gobelins and Beauvais tapestry manufactories, to whom Boucher owed his first employment. His hunting scenes both in tapestry and in painting were popular with Louis XV, whose consuming passion was the chase. Two of Oudry's finest decorative works, the *Dead Wolf* (626) and the *Dead Roe* (630) hang in Gallery XI.

GALLERY IX

Bureau (*à cylindre*) (No 17) of mahogany with gilt bronze mounts in the manner of Riesener.

GALLERY XVI

Armchairs and Small Cushioned Sofas (Nos 11, 29-33) covered with Beauvais tapestry woven with bouquets, trophies, and festooned draperies.

GALLERY XVIII

Upright *Secrétaire* (No 30) Tulip, purple and other woods with armorial shield, busts and other gilt bronze mounts. Chief *marqueterie* panel signed *Foulet En suite* with the *encoignures* in Gallery XIV, Nos 4 and 5 (Early Louis XVI).

Upright *Secrétaire* (No 52) in purple and other woods with gilt-bronze mounts and slab of griotte marble. By J. F. Leleu (1729-1807) (Early Louis XVI).

This piece has one of the mechanical contrivances for which Leleu had a preference—by pressing a slab in the interior at a certain angle a nest of little drawers rises up into the recess.

Bureau Toilette (No 20) in tulip and other woods with gilt bronze mounts in Oeben-Riesener manner. This piece is a triumph of elaborate cabinet making, and flies open at the pressure of a secret spring. As it stands in the Collection it is kept locked.

Upright *Secrétaire* (No 12—*Plat* 28) in purple and other woods inlaid by J H Riesener the reliefs by Clodion and gilt bronze mounts probably chiselled by Gouthière From the furniture of Marie Antoinette at the Trianon

Upright *Secrétaire* (No 4) in purple and other woods inlaid with gilt-bronze mounts, by J H Riesener Also stamped by J C Beneman who may have repaired it From the *château* of Saint Cloud (after 1769)

Commode (No 18) in purple and other woods, with gilt bronze mounts, probably by J H Riesener in the frieze is the monogram of Marie-Antoinette The chiselling is ascribed to Gouthière

Secrétaire (XX, 6) of thuja wood decorated with plaques of Sevres porcelain On the small plaque in the centre of the supports which connect the legs with the base is the monogram of Marie Antoinette By Adam Weisweiler

Upright *Secrétaire* and Cabinet (No 36) of mahogany with mounts and adornments of gilt-bronze Probably by Martin Carlin

Upright *Secrétaire* (No 8) in satin and other woods with gilt bronze mounts and slab of Siena marble The *œil de perdrix* Sevres plaques are dated 1782 and gilded by Vincent

GALLERY XIX

Commode (No 16) in ebony veneer with gilt bronze mounts and design of doves Panels of Japanese lacquer and slab of jasper Stamped I Dubois Probably by his son René (1737–1799) (Early Louis XVI)

Work Table *Étagères* (Nos 12, 23 17) in tulip and other woods and gilt bronze mounts from the same design Nos 12 and 17 frame a plate of apple green Sevres with design of flowers and birds in a white reserve

Étagère (No 19) decorated with *marqueterie* of satin and other woods and ornamented with plaques in blue and white *biscuit de Sevres* imitating Wedgwood From the palace of the Tuileries By Adam Weisweiler

Cabinet (No 3) by Martin Carlin, in tulip and other woods with gilt bronze mounts, marble top and panels of Sevres the circular one dated 1775 and painted by Commelin the others 1776 Note especially the subtle chasing of the oval shaped projection at the base, the gold representing a fringe or tassel

Writing, Reading or Music Desk (No 4) by Martin Carlin, in tulip and other woods with mounts of gilt bronze, marble shelf and plaques of Sevres, dated 1783 with gilding by Vincent

Round Table (No 24) of dark mahogany with mounts of gilt bronze Framed in the top are seven round plaques of Sevres porcelain painted with *amoris* and flowers The M on the central plaque denotes that the table formed part of the Mobilier of Marie-Antoinette

GALLERY XX

Cartonnier and Writing Table (Nos 15 and 17) in wood lacquered green, and gilt bronze mounts Stamped I Dubois but probably by René Said to have been made for the Empress Catherine II of Russia

The table is supposed to have been used for the signing of the Treaty of Tilsit 1804 See Chapter XXII *Objects of Historical Interest* p 140 (Early Louis XVI)

Work Table (No 16) in veneer of different woods and gilt bronze mounts with plaque of Sèvres with turquoise-blue borders and painting on white by Ledoux (1760) By Vandercruse called La Croix

Guéridon (No 14) in tulip and thuja woods and mounts of gilt bronze and plaque of *Rose Pompadour* and apple green Sèvres painted with rustic subjects by Vieillard 1749

Cabinet (No 11) in tulip and purple-wood with Clock and Candelabra in gilt and dark bronze and plaques of apple green Sèvres painted with flowers on white (1766) By Martin Carlin Clock works by Julien le Roy

GALLERY XXI

Two Armchairs and Sofa (Nos 37 38 30) from set of eight covered with Beauvais tapestries from the designs of F J Casanova (1727-1802) The frames are of English nineteenth century work by Mellier and Co in the manner of Georges Jacob

GALLERY XXII

Upright Secrétaire and Cabinet (No 16) in *marqueterie* of various woods The central panel of *marqueterie* shows a Trophy of Cupid's Emblems with two doves pecking

Bonheur du Jour (No 14) in tulip purple and amboyna woods with gilt bronze mounts and collapsing shutters in imitation of book backs By J F Leleu

Among the titles on the book backs may be noted Histories of the Orient Lille Havre Lisbon Dieppe the letters of Horace and de Grammont a history of Germany and the works of Virgil

CHAPTER XIII—SNUFF BOXES AND JEWELS

SNUFF BOXES—(GALLERY XVIII)

THE habit of snuff taking was first observed and described by Ramón Pane, a Franciscan monk who accompanied Columbus on his second voyage (1494–1496). As the continent of America was more fully explored it became apparent to the Europeans that tobacco, either for smoking, chewing or inhaling, was a universal custom of the Americans, closely linked in many cases with the most solemn rites of their most ancient tribal religions.

The term *tobacco* is said to have originated from Tobago, an island in the Antilles, the tobacco plant was first brought to Europe in 1558 by Francisco Fernandes a physician sent by Philip II of Spain to investigate the products of Mexico. The French claim that tobacco was introduced into Northern Europe in its present form by Jean Nicot, French Ambassador to Portugal, who sent seeds from the Peninsula to the Queen of France, Catherine de Medicis. Hence were born the generic name of *Nicotiana* for plants of the tobacco family and, consequently, the term Nicotine.

It was in England that tobacco smoking was first established as a regular habit among the well-to-do. It was introduced into this country by Ralph Lane, first Governor of Virginia, and by Sir Francis Drake, who brought with them in 1586 from our first American colony the implements and materials of tobacco-smoking, which they handed over to Sir Walter Raleigh, the first of a long line of Englishmen to become the slave of the pipe. A pouch of pipes, said to have belonged to Raleigh is in Gallery III (see Chapter XXII *Objects of Historical Interest*, p. 140).

Snuff (cf. Dutch *snuf*, scent, German *Schnupfen*, a cold or catarrh, and English *snuffle* or *snuff*) was a powdered preparation of tobacco used for inhaling, which became common in England and France in the seventeenth century and universal in the eighteenth. Before the introduction of the snuff box, tobacco leaves were tightly rolled in the form of a carrot—hence the term *carotte* as applied to snuff. These *carottes* were then rubbed on a steel plate with a rasp-like surface which acted as a grater, the powdered tobacco falling into a small receptacle underneath. These early tobacco rasps—sometimes known as *rapes*, from the French *râper*—were fitted with a small spoon at one end and a box to hold the grated snuff (*rapée*) at the other. They were decorated on the front only, as the grater was at the back. An example of a tobacco grater, in carved pearwood or sycamore, is in Gallery III, Case G (S. 296).

Snuff boxes proper do not appear in Europe until the Charles II period (1660–1685). The French, with their unquenchable love of marrying practicability to ornament, were the first to make use of ornamental snuff boxes which could meet the new aristocratic taste for snuff taking. The rage became so great in the early years of the eighteenth century that Pope Urban VIII, in a fit of alarm, issued a

silversmiths in France who, up till the year 1776, had the sole right of selling *bijoux* in these materials. The making, therefore, of *tabatières* was an exclusive art and was concentrated largely in certain families, of which, in the eighteenth century, some of the best known were the families of Drais, Ducrolay, Beaulieu, Tiron and Moynat.

As the eighteenth century progressed, snuff taking became an accepted habit among fashionable women both in France and England and various rules were made as how to beg the snuff from a friend. *Take it blow the nose* and so on. Steele satirizes the feminine weakness early in the century in more than one number of the *Spectator*. The custom became very modish for ladies, also, in Italy. Thus in one of Goldoni's plays a gentleman breaks off in the midst of a declaration to say to a lady *Here's a pinch of my tobacco*. In France, ladies both accepted snuff boxes as presents and gave them away to their men friends. Madame d'Épinay, for instance, received a *tabatière* from her friend Francueil with a portrait of himself lying at her feet. Madame du Deffand gave a snuff box to Horace Walpole containing a portrait of his revered Madame de Sévigné, she also gave one with her own hair inset to the Duchesse de Choiseul and another with a portrait of her dog, *Tonton* to Walpole. The Marechale de Luxembourg too when visiting the exiled Duc de Choiseul, took with her two snuff boxes containing his portrait, the finer one being framed with pearls. The Duc was much touched when she helped herself to a pinch in his presence.

This giving of snuff boxes in eighteenth century Paris far exceeded in seriousness the nineteenth century English valentine and it proved to be a most costly form of generosity. Many people prized their boxes amongst their most cherished possessions and Buffon on his death bed asked for the snuff box which contained the portrait of Madame Necker, so that *his dying breath might be tinged with the memory of sweet friendship*.

Among the most handsome snuff or sweetmeat boxes as well as circular *bottes à bouche*, in the Wallace Collection (Gallery XVIII) may be counted —

Case nearest Gallery XVII

Nos 56, 57, 59, 65, 68, 69, 76, 77, 80, 84, 90, 95, 98, 103

Case nearest Gallery XIX

Nos 118, 119, 122, 130

These include boxes in the following materials: gold and translucent enamel (Nos 56, 57, 65, 68, 77, 80, 95, 122) of various colours, and in many cases with paintings on the lids. No 76 is in mother of pearl and gold, No 77 has reliefs in cameo on the lid and sides, No 69 is made by a process of translucent enamel relieved on a diapered gold ground known as *émail sur fond réservé*; a method executed in various coloured enamels, particularly suitable to pseudo Chinese subjects. No 84 is composed of plaques of Sèvres porcelain, No 90 is of *pique* work imitating Japanese lacquer, No 96 is of onyx surrounded by gold. No 98 is a fine sweetmeat box with a shell shaped top, the

entire surface decoration of the box is a simulation of peacock's feathers enamelled in colours on white. Nos 103 and 118 contain paintings in *camaieu gris* and *camaieu rose*. No 116 is of tortoiseshell covered with *ternis Marlin*. No 119 is a sweetmeat box in rock crystal. No 130 is a curious oval snuff box of artificial bloodstone set in gold chased and coloured in four tints.

The family of Van Blarenberghe became famous for their landscape paintings on snuff boxes. No 68 has a fine river scene by a member of this family. Portraits too in coloured enamel were often set into the lids—they were usually by Petitot and his school. No 120 bears in the lid an enamel portrait of Ninon de l'Enclos whilst No 122 has on the outer lid a portrait of Louis XIV in armour ascribed to Petitot (an ironical inclusion as the King detested tobacco) and on the bottom the portrait of a personage in court dress who may be the King's brother *Monsieur*.

Paintings after Greuze and Boucher were popular adornments for snuff boxes. No 106 for instance has an enamel painting after the *Accordée de Village* in the Louvre.

JEWELS—(GALLERY XVII)

Jewellery of all the arts is perhaps the one which has the oldest origin since the pleasure which men take in adorning their women with jewels and the satisfaction with which such gifts are invariably received are surely among the most age-long sentiments of the human race.* In the Middle Ages jewellers were in constant employment and from the fourteenth century onwards examples of their skill have survived in great numbers. Even the Hundred Years War failed to paralyse the efforts of the French jewel makers and a sumptuous tradition was maintained in France throughout the fifteenth century gems being used for all forms of luxurious decoration. The jewellery of the Middle Ages although much used for secular purposes and always made in lay workshops was still influenced by the Church—the mediæval lady wore her jewel with a more serious intent than that of mere personal embellishment and regarded it as a charm to invoke the power of the saints against the evil spirits. Even the most unecclesiastical adornments in the Middle Ages bore inscriptions in the form of texts or were decorated with the figures of saints or other Biblical personages.

At the Renaissance fashions changed with thought. The pagan discoveries of the new philosophy severed the connection between the jewel maker and the church craftsman and the spirit expressed by jewellery became completely secular. Religious subjects then took a secondary place and the saints and martyrs of the Bible yielded to the gods and *amorini* of classical antiquity. The enamel and cabochon gems of the Middle Ages were abandoned in favour of faceted stones, cameos, intaglio gems and mother of pearl.

* The earliest jewel in the Collection is a bee-shaped pendant of gold set with cabochon garnets (No 94) variously assigned to the fourth to fifth century or the twelfth.

Italy was naturally the country where the finest jewels of the new style were first made for almost every artist of renaissance Italy was a goldsmith as well as a painter or sculptor Benvenuto Cellini became as famous for his gems as he was for his sculpture and his work as a goldsmith was much imitated Our pendent jewel (No 65) representing the cardinal virtue *Prudentia*, with her attributes the Mirror and the Serpent, is conceived in the style of Cellini

The new manner spread rapidly to France and Southern Germany, where at Augsburg and Munich prolific centres of the jeweller's art were established The German jewellers, however, kept more closely to religious subjects than their Italian contemporaries did as the various examples of their art in the table-case in Gallery XVII will show Nos 64 and 72 are characteristic examples of the fashionable pendent jewel made at the workshops of Augsburg or Nuremberg, both contain representations of religious subjects enclosed within a setting of gems The former represents the Resurrection of Christ, executed in the round so that both the back and front views of the group are visible the latter has a central group of extraordinary intricacy representing the Incredulity of Saint Thomas A favourite though far less tasteful form of jewel making in Germany towards the end of the sixteenth century was the heraldic jewel encouraged by the guilds Nos 80 and 81 are typical examples of this rather florid style the former is an heraldic lion crowned, the mane and coat are rendered in translucent enamel and amethyst drops are suspended from the paws the latter is an heraldic eagle crowned, with a body composed of a large pearl and plumage vividly represented by translucent and opaque enamels

CHAPTER XIV—CLOCKS AND FRENCH BRONZE STATUETTES

CLOCKS

It may at once be noted that Lord Hertford's very marked taste for clocks was in keeping with his general inclination towards the French *rococo* and was practically confined to Parisian clocks of the eighteenth century leaving the more homely grandfather clocks made in such numbers during the eighteenth century in England and northern France entirely out of account. The mechanism however of English clocks all through the eighteenth century was better than that of the French but the French decorative cases were always artistically finer.

Clocks had long been a sumptuous factor of French interior decoration and clock making was an art which had long received the attention of the King. In the days of the Renaissance François I had paid large sums to his *horloger* for the elaborate chamber clocks known as *monstres d'horloges*. From the reign of François I to the time of the Revolution of 1789 the clockmakers of Paris were granted special privileges and formed a powerful guild. Certain families such as the Martinots and Bidaults had apartments in the Louvre for over a century and a half from the reign of Henri III. In 1712 Louis XIV employed three members of these families as his clockmakers. They were engaged by the quarter received a salary of 395 *livres* dined in the castle at the table of the Gentlemen of the Chamber and had the right of entry into the King's presence with other distinguished members of his household. Every morning at the King's *levee* the horologist on duty wound up the clocks and adjusted the watches which the Sun King was to wear.

Towards the end of the seventeenth century the decoration of clocks became a more serious consideration in French aristocratic life and their ornamentation grew more elaborate to meet the general demand for furniture of a more sumptuous nature. Eminent artists were engaged upon the work and such famous decorators as André Charles Boulle, Daniel Marot and Jacques Caffieri were commissioned to make horological designs. Clocks under Louis XIV had to be of a magnificence fitting to the *Grand Monarque*. Imposing classical designs were used such as the Helmeted Minerva, the Chariot of Phœbus or Father Time with the Scythe.

Before the Louis XV period chimney clocks were the exception, the order of the day inclining towards massive standing clocks of the *régulateur* type. However when Robert de Cotte introduced mirrors as an overmantel decoration instead of pictures and bas-reliefs, clocks and porcelain found a more frequent place upon the chimney piece. The smaller type of clock too was in closer keeping with the reactionary spirit which had been forming with regard to decoration ever since the last years of Louis XIV. The sedate fashions encouraged by the Sun

King and the Maintenon found little favour at the court of Louis XV where *rocaille* decoration was at first the rage. The horological *Rocailleurs* produced a decoration of clocks which was eccentric almost before it was beautiful, and to make the eccentricity more marked the designers had recourse to the current fashion for the Chinese, often producing strange but superbly decorative designs. But like all other crazes which skim the treacherous surface of excess, *Rocaille* degenerated, and amateurs at last sickened of its grotesque forms and consciously asymmetrical decoration. The stiffness of the Louis XIV period, then, was brought back into fashion in a modified degree, and there was established under Louis XVI a reversion to simpler and less capricious designs. Clocks for instance, in the Louis XVI period, received again a monumental treatment, the stately lyre-shaped cases became fashionable and—as with other branches of art—staid allegory took the place of risky *galanterie*.* Louis XVI took a keen interest in the manufacture of his clocks and, being an able locksmith and mechanic, was particularly attracted to the mechanical side of clock and watch making. He used, indeed, to remain for hours on end in his private rooms with his locksmith Gaman, who was later to betray him by indicating the presence of secret papers in the Tuileries. Many clocks and watches exist bearing the initials of Marie Antoinette—the intertwined M A—but some of these date to the Restoration period when such a keen sentimental interest was taken in her history. Marie-Antoinette took a special delight in clocks that were out of the ordinary, and the famous *carillons*, or musical clocks, of which French makers were so proud, appealed to her whimsical humour.

Some of the chief royal clockmakers of the first half of the eighteenth century include Gribelin, Gilles, Turet, Duchaine, Martinet, Thuret.

During the second half of the century, Parisian clockmakers included Balthazard, Berthoud, Boucher, De Belle, Dutertre, Gilles, Gros, Imbert, Étienne Le Noir, Lepaute, Pierre Julien and Charles Le Roy, Thierry, Pinon, Thomas.

Designs were taken from the works of such sculptors as Boizot, Clodion, Falconet, La Rue, Pajou, Pigalle.

The *ciseleurs* include the Caffieri, Cressent, Duplessis, Forestier, Gallien, Heureux, Martincourt, Vasson, Vion, Gobert and Gouthière.

Among the many notable clocks in the Wallace Collection the following may be especially remarked —

GALLERY I

Clock (No. 59) in gilt bronze cast and chased. There is a tradition that this clock commemorates the serious illness of Louis XV at Metz in 1744 and that it was presented by the thankful city to *Louis le Bien Aimé*. But the style is later—dating from the period 1770-1775 when the joyous *Rocaille* was first being tempered by a "classic" taste. It

* As with other forms of art, there is difficulty in determining the date of a clock by the style of its decoration, as these styles constantly overlap.

has been suggested that the figure who is receiving the admonishments of Minerva is that of the Dauphin (the future Louis XVI)

GALLERY II

Monumental Clock (No 17—*Plac 29*) of the *regulateur* type The crowning group represents Time disarmed by Love The gilt hands of the clock show mean solar time and the blue hand points to the true solar time the time that would be shown by a sundial The clock is decorated with a map of the world, on the brass rim of which can be read the age of the moon in days Among the clock's other appurtenances are devices to show the day of the week, the date of the month, the time in different countries, and the rising and the setting of the sun and moon with movable clouds to correspond with the longer and shorter days The clock is encased in purple hare and other woods with gilt bronze mounts in the manner of Duplessis The works are by Fortier and Stollewerck

Clock (No 26) by Thuret, one of the most celebrated of the eighteenth-century clockmakers his signature is found on many such clocks of bronze and ebony This clock, which shows all the essential traits of the Louis Quatorze style, is probably of the regency period The whole scheme of decoration refers to hunting, the crowning group being a statuette of the goddess Diana

Clock (No 11) in gilt bronze decorated with grotesques representing the characters of the Italian Comedy Earlier half of the eighteenth century

GALLERY X

Clock (No 7) surmounted by Jove's eagle wielding thunder bolts and supported by figures after Michelangelo's Day and Night It is the work of Lepaute, a celebrated *horloger du roi*

GALLERY XII

La Nymphe a la Coquille (No 50) A famous clock of dark wood veneered with tortoiseshell and incrustated with bands of metal The face of the dial shows in low relief, winged Loves in a glory of rays Latest period of Louis XIV

Wall Clock (No 5) in gilt bronze by Charles Cressent One of three versions the motive (*L'Amour posé sur le Chaos du monde*) was probably first employed on a clock designed for the King of Portugal in 1733

GALLERY XVIII

Clock (No 17) signed by Lepaute, *horloger du roi* The case of gilt bronze shows a Nymph clipping the wings of Love The modelling was at one time attributed to Falconet more recently to Clodion

Clock (No 29) signed Robin A cippus supporting a classic vase festooned with a vine, upon the summit sits a Cupid On each side of the cippus are Cupids, one of whom holds a telescope the other a pair of compasses Robert Robin (1742-1799) was clockmaker to Louis XV

Clock (No 42) with Venus helping a Grace to adorn herself under the auspices of Cupid, who is already preparing his dart. The subject typifies the classical revival at the end of the reign of Louis XV. The little Grace, however, is so much nearer Versailles than Olympus that a critic has remarked that she is about to put on the modish hooped skirt of the mid eighteenth-century period.

GALLERY XIX

The Avignon Clock (No 22). Modelled by Boizot and chiselled by Gouthière. This is one of Gouthière's most famous works, and was executed at the time when he was working for Madame du Barry at Louveciennes. The clock was presented by the city of Avignon to the Governor, the Marquis de Rochechouart, in the year of its making, 1771. An allegorical figure probably representing the city, holds a laurel crown over the arms of the Rochechouart family whilst she supports the escutcheon of Avignon with the other hand. The River God represents the Rhône, the Water Nymph the Durance.

The carving is a testimony to Gouthière's supreme skill, each element—whether water, rock, flesh, hair, fruit or foliage—is given the substance of its natural self although each is carved in gilt bronze.

GALLERY XX

Clock (No 43—45) surmounting the upright bureau of tulip-wood by Martin Carlin. By the celebrated Julien Le Roy (1686—1759). The two little Cupids at the summit are modelled in the styles of J. Caffieri and Duplessis.

GALLERY XXI

Monumental Clock and Pedestal (XVII—I). Movement by Mynuel of Paris, case from the Boulle atelier. On the summit is a statuette of Cupid Shooting. The pedestal has a circular bas-relief showing Hercules relieving Atlas of the burden of the Globe.

A very similar clock is in the library of the Arsenal in Paris. Our example was bought by Lord Hertford in 1863 for £6,000. Transition of the latest Louis XIV style to that of the Regency.

Vase Clock (No XII—125) of green *œil de perdrix* Sèvres porcelain. The clock by le Montjoye of Paris. The vase is decorated with supporting figures of *amoris*, holding up garlands. The figures are of porcelain, completely gilt.

Musical Clock with fourteen bells (No 15) by Daillé *horloger de Mme la Dauphine*. Probably the inscription refers to Marie-Thérèse Antonette d'Espagne, first wife of the Dauphin son of Louis XV and father of Louis XVI.

FRENCH BRONZE STATUETTES

The vogue created by French decorative artists in the eighteenth century was so potent and so widespread that it ran the risk of stemming the flow of original thought in other countries. Germany, though France's official enemy in the battlefield, was her devoted slave in matters

of taste and was, amongst all Central European nations, the most ready to succumb to the French influence. Frederick the Great of Prussia led the example to the numerous minor German princes by building palaces in the French style and by collecting every kind of object of art by famous French masters. He even went so far as to forego his own language in favour of French, which he habitually spoke. Catherine II of Russia, moreover, employed French artists and purchased French furniture and porcelain in her attempts to make the Hermitage a counter part to Versailles.

One of the most significant accomplishments of French decorative artists of the eighteenth century was the casting in bronze. The foremost sculptors of the time exploited their talent in this medium and heightened the decorative richness of the rooms of the aristocracy by their *bronzes d'applique*, the handsome mounts of gilt bronze which decorate so much French furniture of the period or by the famous little decorative groups or single-figure statuettes. Certain families of artists became celebrated for their work in bronze: the Caffieri, for example. The powerful little group of *Cupid Vanquishing Pan* (S 219) in Gallery IX is signed by Jean Jacques Caffieri (1725-1792), the son of the famous *ciseleur* and bronze worker who executed the chandeliers in Galleries I and II and the bronze mounts for the fine commode (No 58) in Gallery XVI.

The extravagant decoration of the *rocaille* period was exploited in bronze with the same zest as had been given to furniture, but the taste was transitory, and a desire to bring the medium, in which the Greeks so notably had excelled closer to the severer forms of antiquity was crystallized long before the Revolution. The cycle of fashion indeed returned to a style akin to the stately manner of Louis XIV to whose period belong the fine series of four statuettes representing the *Seasons* (S 172-175), and the gilt bronze groups of the celebrated *Chevaux de Marly* (S 191, 192), both on the landing of the Grand Staircase. The *Chevaux de Marly* have an historical interest apart from the impression made by their powerful design, for they are reproductions by or after Guillaume Coustou the Elder (1677-1746), the nephew of the great Antoine Coysevox, after the marble originals which stood at the entrance to the riding school in the park of Marly. The originals are now in Paris at the entrance to the Champs Élysées.

The taste for classical simplicity, which was developed towards the end of the reign of Louis XV, was sufficiently strong to send even so completely eighteenth century an artist as Étienne Falconet (1716-1791) in search after classical models. Our *Baigneuse* (S 221) in Gallery XI, by or after Falconet is an example of the artist's concession to the classic taste, but its relation with antiquity does not far exceed the mere economy of detail and the nymph is surely bathing very little nearer Attica than are the gardens of Versailles. Falconet, indeed, refused to follow the foibles of those who adhered too closely to the trend of the new taste and considered that the art of the classic ages was being too slavishly copied. *The art of our own day*, he claimed, *can render the warmth and*

tenderness of the human body in a way which is completely lacking to the frigid marbles of the Greeks

Falconet's individual views did not impair his widespread reputation. Catherine II, in 1766 ordered him to St Petersburg where he designed and cast the statue of Peter the Great which stands before the Winter Palace. Catherine also gave commissions to Falconet's more famous younger contemporary, Jean Antoine Houdon (1741-1828) in whom the great traditions of French portrait sculpture of the eighteenth century were epitomized.

An unexpectedly fanciful side of Houdon's personality may be reflected in the charming groups *Le Baiser Donné* and *Le Baiser Rendu* (S 217, 218) in Gallery XV, reductions of the well known marbles ascribed to Houdon, in the Pierpont Morgan collection New York. Although doubts have been cast upon this attribution to Houdon there is no need to fix the groups to the output of a single artist in order to appreciate their qualities of beauty. The expression which they convey, indeed is not especially interesting because of any new light that it may throw on the versatility of Houdon but because it epitomizes to a rare degree the tender sentiment and delicate imagination which characterize that unique, indefinable yet ever unmistakable quality known as *le goût français*.

Other striking French bronzes of the eighteenth century in the Wallace Collection are as follows —

GALLERY III

Girl with a Swan (S 206) and the *Girl with a Dog* (S 207)

GALLERY XIV

Two Bacchantes (S 215-216) after Clodion (1738-1814)

GALLERY XV

The Infant Bacchus on a Goat (S 209) and *The Infant Bacchus on a Panther* (S 210)

GALLERY XVI

Pluto Carrying off Proserpine (S 170) by François Girardon and *Boreas Carrying off Orithyia* (S 169) by Gaspar Marsy and Anselme Flamen reproductions of two out of the four groups designed by Le Brun for the *Parterre d'Eau* at Versailles they are now in the gardens of the Tuileries, Paris.

The River Tiber (S 180) and the *River Nile* (S 179) From the antique

GALLERY XVIII

Fidelity (S 222) Ascribed to Falconet. The figure in gilt bronze, holds a spaniel in her left hand and a heart in her right, and treads upon a serpent and the mask of calumny. The same attributes of Fidelity are included in the marble statue by Le Fèvre in the gardens at Versailles.

GALLERY XX

Pluto Carrying off Proserpine (S 196), and *Boreas Carrying off Orithyia* (S 197) by Louis Simon Boizot (1743-1809), a sculptor who maintained his position even through the Revolution and contributed to the decoration of the column of the Grande Armée in the Place Vendôme, Paris

A note on the manufacture of bronzes, may, perhaps be of use to the reader

The most usual process of making a bronze statuette is based upon the *cire perdue* system which signifies that the artist has to mould rather than carve his composition. The artist first models his work in wax round a core of burnt clay. Next the finished model is enclosed within a covering of wet clay mixed with plaster. The whole is then baked allowing the wax to melt away. The molten bronze is, next poured in through a specially arranged vent and takes the place of the wax within the clay envelope. Thus the bronze congeals around the core in place of the preliminary wax. The clay envelope is finally cut away and the core extracted from the bronze through a hole left for the purpose. The result is a hollow bronze, exactly reproducing the original wax, to which the artist has only to add the finishing touches of chasing, polishing and patinating the surface.

The entire system of *cire perdue* is elaborately described by Benvenuto Cellini in his Autobiography. A very early example in England of a bronze made by the *cire perdue* process is the effigy of Henry III in Westminster Abbey, cast in 1291. The method is still used in the present day, although its expense is now a disadvantage to most artists. The *cire perdue* process allows only one bronze to be cast, as the mould is destroyed in the final stage. If the bronze has to be reproduced, casts must previously be taken from the original model. Notable examples of the *cire-perdue* method applied to works of an unusual size are the *Dance of the Maidens* (S 155), in Gallery I (see Chapter XV *French Sculpture*, p 95), and the Cannon in Gallery VIII (No 1345) (see Chapter XXIII *Arms and Armour—European—*p 152).

CHAPTER XV—FRENCH SCULPTURE

A—RENAISSANCE

(Gallery VIII)

THE long procession of French portrait sculptors who filed through the centuries in undiminished splendour, from the age of Louis XIV until the beginning of our present epoch had a herald in the High Renaissance period in Germain Pilon (1537–1590), a stonemason's son who, by his especial excellence in the portrait bust, finally severed the art of sculpture from the architectural ties to which Jean Goujon had so closely been bound.

Our bronze bust of *Charles IX* (S 154) is a fine example of Pilon's noble portraiture and technical skill but the face of the King has been given a look of forcefulness which his character does not support. Charles IX (1560–1574), the second son of Henri II and the successor to his brother François II, was a weakling in body and mind. His accession to the throne at the age of ten and a half entailed his complete subjection to his mother, Catherine de Medicis and to the Duc de Guise, the leader of the Catholic party in the wars of religion which were convulsing France. The event which has made the reign of Charles IX famous occurred in his twenty-first year, 1572—the massacre of the Huguenots on St Bartholomew's Eve. The disaster was the result of his mother's machinations which at the time the King did nothing to frustrate. At his death, however four years later, he was tormented by remorse and mortification and died, crying of his misdeeds in the arms of a nurse who was a Huguenot.

The bust by Germain Pilon is one of a number which he executed of Henri II and his three sons, François II, Charles IX, and Henri III*. In the Louvre there is a much injured and restored bust by Pilon of Charles IX carved in white alabaster, which is similar to our bronze in character though not in detail. The bronze in this collection represents the King in his royal robes. Over his armour he wears a mantle embroidered with the *fleur de lis* and the collar of the order of Saint Michael.

B—THE SEVENTEENTH CENTURY THE AGE OF LOUIS XIV

(Galleries VIII, II, and I)

A fitting emblem of the efflorescence of the portrait bust in the reign of Louis XIV may be found in the terra cotta bust, in Gallery VIII, of

* Surmounting the Central Case in Gallery I is a small terra-cotta bust of Henri III King of France (S 59). He is elaborately dressed in a slashed doublet and cloak decorated with the order of the *Saint Esprit* and a toque with a plume of feathers held by a jewel. The work is a satisfactory representation in miniature of the third son of Catherine de Médicis whose development was stunted by her dominating character. In politics Henri was as feeble as was his brother Charles IX but he showed a more definite leaning towards the arts and letters.

showed marked improvement in this respect over the sixteenth century Pilon, whereas, in the eighteenth century, Houdon introduced into the eyes of his statues new qualities of glint and flash and other subtleties.

Antoine Coysevox became famous in his day, especially for the sense of life which he infused into his portrait busts. A story runs that, after a serious illness, Coysevox expressed his gratitude to his physician by presenting him with his portrait in marble *this being my way, he said, of giving you back your life, as you have given me mine*.

Other interesting examples in Gallery VIII of the Grand Manner as applied to the portrait bust are the bronze busts of *Turenne* and *Condé* (S 163 164) by Jérôme Derbas, 1695. These works are especially significant in that they represent men who bore two of the most famous names in French military history. The Vicomte de Turenne (1611-1675) was an indefatigable campaigner in the service of Louis XIV, he became famous for his strategic genius and for his power to defeat the enemy in seemingly impossible conditions. His long series of military exploits in Flanders, Germany and Italy established the military supremacy of France under the *Grand Monarque*. He was killed in the Palatinate by a spent bullet in 1675 just when victory seemed certain against his old rival the Imperialist general, Montecuculi. He was buried with the Kings of France in the basilica of Saint Denis. His remains alone escaped the desecration of the royal tombs by the Revolutionists in 1793.

Prince Louis de Bourbon (1621-1686), the *Grand Condé*, increased his reputation for strategy and valour in the field as the comrade-at-arms of Turenne, but with his politics he changed his friendships. In 1648 he led the party of the *Fronde*, which drove Cardinal Mazarin from power, and for the next few years he was engaged in the elaborate intrigues and civil wars which threw the whole of France into confusion. At one time he was exiled and accepted a command in the Spanish army against his former comrade Turenne. He was later pardoned and retired to Chantilly, where he enjoyed the luxury of his gardens and his carp-pond until he resumed military action in 1673, in a campaign against the Prince of Orange. In 1675 he succeeded Turenne in command of the army of the Rhine. Belonging to a cadet branch of the French royal house, Condé held a powerful position on the border line between nobility and royalty. He refused the offer of the crown of Poland in 1672.

Alongside with the portrait bust, French sculptors of the seventeenth century favoured the purely decorative work, usually on the lines of the antique. The well known bronze *Frieze of Dancing Maidens* (S 155) in Gallery I, executed about the year 1642, is a characteristic example of this style. The relief is based on the antique marble frieze in the Louvre known as *Les Danseuses Barghèse*, but the work is not mere replica and contains qualities of elegance and freshness which are truly French. Our frieze may be said to bear the same relation to its antique original as the paintings of Poussin bear to their classical models: the inspiration may be Greek, but the execution is unmistakably French. The French classic age, indeed, achieved its unique power by keeping

The greatest of the French sculptors of the eighteenth century was Jean Antoine Houdon (1741-1828), in whom the great tradition of French portrait sculpture reached its highest point. Houdon's reputation spread even to America where in 1785 he was invited by Franklin to execute the well known portrait of George Washington. Houdon travelled widely in the fulfilment of commissions and modelled many of the most celebrated men and women of the day. He worked on occasion for the Empress Catherine of Russia, of whom his portrait of *Madame Victoire* (S 25) on the Grand Staircase was at one time thought to be a likeness. This portrait and the bust of *Madame de Sérilly* (S 26—Plate 31) have been already referred to in another chapter (see Chapter I, *The Grand Staircase*, p 2). Unfortunately these two fine works are all that is left of a number of busts by Houdon which were in the Collection before the death of Lady Wallace. The busts of Cagliostro and of Sophie Arnould are now in America, the possession of the latter of these would make an interesting counterpart to Greuze's famous portrait of the singer in Gallery XVIII. But a complaint of insufficiency would be hardly valid, for we still possess the incomparable *Madame de Sérilly* to remind us of Houdon's consummate skill in suggesting a beautiful woman's faint, elusive, strangely poignant charm.

CHAPTER XVI—FRENCH ROYAL PORTRAITS

(Gallery I)

FRANÇOIS I (No. 551). After Joos van Cleef. This is a copy, probably by a French artist, from a half-length portrait by Cleef: perhaps the portrait to paint which Cleef was summoned to France from Antwerp by order of the King. The original may be that in the Johnson Collection, Philadelphia.

This picture of a coarse, heavy-looking nobleman does not give a very convincing likeness of the leader of the French Renaissance; of the king who, by introducing the Italian element into France, dealt the death-blow to the already moribund gothic tradition. His patronage of Italian artists was the single good result of his politically-disastrous Italian campaigns, on which he combined his costly, spectacular warfare with the pleasures of admiring the masterpieces of Italian art. He brought to France Rosso, Primaticcio, Niccolò dell' Abbate and a posse of Italian workmen to decorate his palace of Fontainebleau. Earlier in his reign he had summoned Andrea del Sarto to his court to paint the famous *Charité* now in the Louvre; and invited Leonardo da Vinci to the château of Amboise. Bronzino, too, received François' favour and painted for him the celebrated *Venus, Cupid, Folly and Time* (now in the National Gallery), which heralded the school of Fontainebleau.

Critics have levelled against François the charge of megalomania with all its consequent vulgarity; and have suggested that his patronage of the arts was mainly to swell his own pride. But compare him, for example, with Ludwig II of Bavaria, the prince of megalomaniacs! Ludwig's palaces of Herrenchiemsee and Neuschwanstein remain the wildest curiosities of extravagance, whereas Blois and Fontainebleau indisputably rank among the masterpieces of European architecture. Each most perfectly reflects the personality of its owner and inspirer. Ludwig, indeed, was a decadent romantic, desirous to re-create Wagnerian Legend and to revive the glory of Versailles in nineteenth-century Germany; whereas François was a sovereign of action, anxious to infuse a new spirit into an effete tradition and thereby to establish the new mode of thinking, which we now call modern French culture.

LOUIS XIV (1638-1715) AND HIS HEIRS (No. 122—Plate 32). By Nicolas de Largillierre (1656-1746). The quality of this painting has raised a doubt whether it is really a work by Largillierre or by another hand. It is less free in its treatment than is usual with Largillierre; yet the subject makes it unlikely that it should have been painted by anyone but the chief court-painter.

The figures are all carefully posed; the actors are on an elevated stage very conscious of their audience. Although they are wearing their morning dress, Largillierre has purposely stressed the royal circumstance of his sitters by accentuating the gold brocades, the orders and the formal gilded furniture.

Louis who is seated in the chair was about seventy two years old at the time when this picture was painted His face suggests fatigue and illness although the painter with the courtier's characteristic tact has not dwelt upon this point In all his portraits as in this one Louis answers to the description of Saint Simon *He wore an air of grandeur and majesty in his dressing gown to the point of one's being unable to bear his glances just the same as in the attire of fetes and ceremonies or on horse back at the head of his troops*

The *Grand Dauphin* leans against his father's chair Saint Simon the inexorable quizz says of him that *he wavered always in walking he was afraid of falling and if the path were not very even he called for assistance* He seems purposely to have taken his position as far in the background as possible His timidity was such that he obeyed his father in every detail and according to Saint Simon *he dreaded nothing so much as being one day King* a terror that was never realised as he died in April 1711 three years before his father

Monseigneur's eldest son the Duc de Bourgogne (d February 1712) stands at the King's left hand Fenelon's pupil for whom the *Télémaque* was written had learnt when his picture was painted to govern the *frenzies of rage* of his early youth of which Saint Simon speaks Saint Simon's description of him is illustrated in this portrait *He was short his face long and brown the forehead perfect with the most telling eyes and a look at once quick touching and piercing* Although the young prince had hair which won Saint Simon's praise he too wears the fashionable wig The *Grand Dauphin* wears the heavy blonde wig which it is said was invented for him by a hairdresser Duvillier to hide the fact that one of Monseigneur's shoulders was higher than the other

The little prince in the foreground is the King's great grandson the short-lived Duc de Bretagne who died in March 1712 at the age of five He wears a girl's dress as proof that he is not yet free from the administrations of the women of the household His *gouvernante* the Duchesse de Ventadour holds the leading strings which court etiquette demanded that she should do as a symbol of the Prince's youthful years She was to perform the same office some years later at the first public appearance of the Duc de Bourgogne's third son the Duc d'Anjou the future Louis XV The Duchesse de Ventadour was probably retained to look after the royal children because of her wise though dictatorial disposition To her the future Louis XV probably owed his life When as the Duc d'Anjou he was ill with the measles at the same time as was his brother the Duchesse shut herself up in a room with him until the crisis had passed and resolutely refused to let the doctors in

The ornaments and accessories of the vast hall in which the Monarch and his family are grouped indicate the royal taste The Bourbons were always fond of their pet dogs and two—a pug and a toy spaniel—have found their way into this painting On a gilded side-table is a large vase of blue-and-white perhaps intended to represent Chinese porcelain the *Grand Dauphin* having formed a noted collection of Chinese blue-and-white There is also a dish of fruit which may testify to

Saint Simon's comment on the king's ever present appetite *With the first mouthful of soup he says his appetite awoke and so prodigiously and solidly did he eat night and morning that no one who watched him could ever grow accustomed to the sight*

Bourbon history is completed by the busts in the background of Louis XIII (on the right) the father of Louis XIV, and Henri IV (on the left) his grandfather and founder of the dynasty. Six generations are therefore represented here including the king's eldest son his eldest grandson and his eldest great grandson all of whom the indefatigable *Grand Monarque* characteristically outlived

LOUIS XV (1723-1774) IN ROPES OF STATE (No 477) After Louis Michel Van Loo (1707-1771) Allowing for the rosy spectacles of a courtier a contemporary description of the king is not too highly coloured *His physical perfection was so marked at the age of seventeen that he was reputed to be the handsomest youth in the kingdom* This observation stimulates a strange reflection upon the nemesis of Nature for the king's appearance in old age was notoriously the opposite to that of his youth At the end he was riddled with the diseases of dissolution which even the most costly cosmetics could not conceal and after his death his body so rapidly decayed that few could approach it not even to perform the customary offices before burial

France to day, remarked Lord Chesterfield Yet the only spirit to remain aloof was still the King of France, whose torpor as a ruler was equalled by the lack of sentiment with which his death was greeted *Ci gît Louis—par la Grâce de Dieu*, was a characteristic epitaph to his memory

MARIE LECZINSKA (1703-1768), QUEEN CONSORT OF FRANCE (No 437) After Jean Marc Nattier (1685-1766) Marie Leczinska the daughter of Stanislas Leczinski—the twice elected and twice deposed King of Poland—was hurriedly married to Louis XV, who was then only fifteen four years younger than herself Louis' admiration for her in the early days of their marriage is supposed to be illustrated by the remark he made when hearing of the good looks of other ladies—*Is she as handsome as the Queen?* But his attentions were as short lived as his compliments were superficial and Marie soon learnt that her function at the court was little more than to be an instrument for child bearing She bore nine The various humiliations to which she was subjected (her poverty, for instance, as the daughter of an exiled king) prematurely aged her so that, when still a young woman she could write *The most innocent pleasures are 1st for me*

The Queen's gentleness became a subject of ridicule among the politicians, who had always resented the marriage because of the breach it caused with Spain (the Infanta had been betrothed to the King and been brought up as the future Queen of France) D Argenson, particularly, made mock of her and declared *She is charitable from bigotry and devout with a foreign superstition that is more ridiculous than edifying in the eyes of Frenchmen* Yet her goodness and kindness were recognized by the less cynical or prejudiced, and the critical Madame de Genlis wrote *The Queen is a charming little old lady she keeps a very pretty face an engaging smile and is obliging and gracious*—a description which neatly corresponds with this portrait

It is, perhaps a tribute to her character that Nattier painted her by day light—as it were—rather than in the glow of the footlights—as a stage Aurora or Diana or, more modishly, *en sultane*, or in a setting of the fashionable *turquerie*, like the bathroom of Mlle de Clermont in her portrait (No 456) by Nattier on the same wall *

One of the Queen's weaknesses—a little one—was that she imagined that she had artistic gifts Madame Campan tells us that she had a drawing master who drew all the essential parts of various pictures leaving to her only *the draperies and least important accessories* even these he carefully supervised The Queen, however, would be firmly persuaded that she had accomplished the work herself, and was happy to bask in the good natured flattery of her meagre talents by the small circle of friends which she had drawn around herself at Versailles to mitigate her loneliness

* Mlle de Clermont great granddaughter of the Grand Condé was secretly married to the Duc de Melun in a dairyman's cottage at two o'clock in the morning Only a few days later her husband was killed when out hunting with the king The bride having divulged the secret to her brother vowed to pass the rest of her life in widowhood

CHAPTER XVII—OBJECTS FROM THE ROYAL CHÂTEAU OF FRANCE

(Gallery I)

THE central case in Gallery I contains, amongst many other curiosities and works of art, the following objects of an historical interest since they were the personal belongings of Kings Queens Princesses and Royal Mistresses of France

Whistle (S 292) thought to have belonged to Diane de Poitiers, mistress of Henri II. It bears the cipher and monogram of Diane three crescents interlaced and the combined initials H and D.

Writing Case (XXIV—C 103), used by Louis XIV. Covered in velvet with the Royal Coat of Arms of France in raised embroidery at the centre.

Navette or Tattling Shuttle (I—A 10) said to have belonged to Madame Louise, the youngest daughter of Louis XV. *Tattling* was very popular work in eighteenth century France and several ladies were painted at this occupation. The French call it *fructite* it is formed by a series of knots and loops or *picots* worked on a shuttle consisting of two blades which are pointed at the ends.

Madame Louise (*Chiffre*) was the only one of the four unmarried Princesses to strike out a definite line for herself and a great sensation was aroused at court when in 1769 she announced her intention to enter the Carmelite Convent of Saint Denis. Here she led the strenuous life of the Order, but she still kept in touch with the political situation at Versailles. The King was distressed at her taking the veil as, since the death of Madame Henriette she had been his favourite daughter. She died before the Revolution.

Ivory Piqué Necklace (XX—A 28), given by Marie-Antoinette to the Princesses de Lamballe. The ivory beads are decorated with the letter H, the royal *fleur de lis* and a shell wrought in gold *piqué* work. *Piqué* seems to have originated at the end of the seventeenth or early eighteenth century, and, although by no means exclusively a French art, it is essentially French in character.

The Princess de Lamballe daughter of Louis Victor of Carignano, first came to France from Italy in 1767 as the bride to the son of the Duc de Penthièvre. Early left a widow she retired with her father in law to Rambouillet, where she lived until the marriage of the Dauphin when she returned to court. She was one of the ladies of the court who accompanied the King to Compiègne on the occasion of Marie-Antoinette's arrival in France in the spring of 1770. Marie Antoinette soon became charmed by the Princess's gentleness and naive manners and singled her out for a companion and confidante. The impetuous character of the Dauphiness found in the submissive temperament of the Princess a pleasing contrast, and the two became fast friends.

Although the Princess's naiveté amounted almost to a mannerism, so that a contemporary said of her, *her childish air very agreeably conceals her lack of brains*, she had a talent for friendship which was to require the utmost courage. She was always loyal in her friendship and Marie Antoinette once wrote of her *She is the only woman I know who never bears a grudge*. When, between 1776-1785, the Duchesse de Polignac supplanted her at court, Madame de Lamballe retired for a while from court life and gave herself up to good works at Penthhièvre.

The Princess was often frivolous and silly—she had numerous little fashionable manners and affectations—when swooning was in fashion she is said to have indulged in a fainting fit every day. But in the Revolution she was brave and devoted. In 1791 she visited England to appeal for the royal family and returned of her own free will to the Tuileries, whence on the 10th August 1792 she was taken to prison with the Queen in the *Temple*. After nine days she was transferred to the prison of La Force, where she refused to take the oath against the monarchy. On the 3rd September she was guillotined and her head was placed on a pike and carried before the windows of the Queen.

Hand Mirror (XXIII—A 23) of silver, pierced and chased. Said at one time to have been in the possession of Marie-Antoinette. It is interesting to imagine that this mirror may have reflected the face of the queen whose beauty the whole of France extolled. Madame Vigée Le Brun, who painted her first in 1779, said of her *I never saw so brilliant a complexion—brilliant is the correct epithet, for her skin was so transparent that it hardly took shadow*. Horace Walpole more wittily wrote, *Hebes, Floras, Helens and Graces are but strumpets compared with her. She is a statue of beauty, when standing or sitting, grace itself when she moves*.

Écrin or Jewel Case (XXIV—C 98), made for Marie Antoinette. It contained the silver mirror mentioned above.

Bentier or Holy Water Stoop (XXIII—A 13) of silver, embossed, chased and gilt. It belonged to Marie-Antoinette, but is of an earlier date, belonging to the *Rocaille* style of Louis XV.

Écrin or Jewel Case (XXIV—C 100), made for Marie Antoinette. It contained the silver *Bentier* mentioned above.

Note—From Versailles came also the famous commode by Gaudreau and Caffieri in Gallery XVI (No 58). From the *Cabinet de la Pendule* in the same palace one of the *petits appartements du Roi* are probably the two *dessus-de-porte* by Boucher *Spring and Autumn* (Nos 445 and 447) now on the Grand Staircase.

The *Petit Trianon* contributed the grand upright secrétaire by Riesener with reliefs by Clodion and mounts by Gouthière in Gallery XVIII (No 12) and the pair of superb corner pieces by Riesener and Gouthière in Gallery XIII (Nos 4 and 5).

From the Palace of the Tuileries sacked in 1792 came the *étagère* by Adam Weisweiler in Gallery XIX (No 19). It was for this same palace that the Empress Marie Louise at a later date commissioned Prud'hon's *Venus and Adonis* (No 347) but the war with Russia intervened and it remained in the artist's studio until his death.

The fine secrétaire by Riesener and Bénéman in Gallery XVIII (No 4) left the Château of St Cloud some time after 1769. From the *Salon de Jeu de Roi* at Fontainebleau came a set of four chairs covered with Beauvais tapestry (Gallery IX, Nos 43-6) and from the same palace two commodes by Marchand (Gallery XVII, Nos 7 and 9). Two pictures by De Troy *A Hunt Breakfast* and *Death of a Stag* (Gallery XX, Nos 463 and 470) were commissioned by Louis XV as a decoration for

the dining-room of the *petits appartements*, and sketches for these exist at Hertford House

The Pompadour commissioned for her boudoir in the *Hôtel de l'Arsenal* the four vertical pictures by Boucher now in Gallery XIX—*Visit of Venus to Vulcan*, *Cupid a Captive*, *Venus and Mars* and *The Judgment of Paris*

Other objects bearing evidence of royal ownership are the commode by Riesener in Gallery XVIII (No 18), which carries the monogram of Marie-Antoinette; and the wonderful perfume-burner by Gouthière in Gallery XIX (No 15) which was purchased by Marie-Antoinette from the Duc d'Anmont

CHAPTER XVIII—ENGLISH ROYAL PORTRAITS

(Gallery IX)

THIS gallery contains objects appertaining to the English Royal House. Among the pictures of royalty may be counted —

MARY STUART (1542–1587) (*Le Deuil Blanc*) (No 530) After François Clouet (1522–1572), court painter to Henri II. The original drawing, by François Clouet, on which the portrait is based, is in the Cabinet des Estampes, Paris.

The Queen wears the white royal mourning for her first husband, François II, whom she married in 1559 at the age of sixteen. He died the following year. The portrait seems to illustrate the words of a Mr Nicholas White, who on his way to Ireland in 1569 stopped at Tutbury, the house of the Earl of Shrewsbury, to pay a visit, inspired by curiosity, on the Queen during her captivity. *The Queen of Scots is a goodly personage . . . she has withal an alluring grace . . . a pretty Scotch speech . . . a searching wit, clouded with mildness.* Sir Francis Knollys wrote about her to Queen Elizabeth, when the Queen of Scots first came to England. *Surely she is a rare woman.*

CHARLES I (No 112), and his wife HENRIETTA MARIA (No 118) After Van Dyck. Charles I holds a peculiar place among the sovereigns of England through his patronage of artists. He was, indeed, in this respect the nearest equivalent in our history to the French King, François I. His encouragement of foreign painters is famous. Van Dyck was an honoured member of his court, and Rubens painted for him the ceiling of the Banqueting House in Whitehall. Charles amassed a magnificent collection of paintings, including five pictures by Rembrandt, the Cartoons of the Acts of the Apostles by Raphael (now in the Victoria and Albert Museum), Mantegna's *Triumph of Cæsar* (now at Hampton Court), and the Wilton Diptych (now in the National Gallery). His fame as an art lover spread abroad even before his accession, and Rubens, long before his meeting with the King, remarked *Monsieur le Prince de Galles est le prince le plus amateur de la peinture qui soit au monde.*

The Queen, daughter of Henri IV of France and Marie de Médicis, added to the troubles of the reign by her zealous Romanism. The suspension of the penal laws against English Catholics was a condition of her marriage.

GEORGE III (No 560) By Allen Ramsay (1713–1784). One of the many versions of the portrait of the King which Ramsay, his Painter-in-Ordinary, executed in half, three-quarter and full length.

George III succeeded his grandfather George II in the year 1760.

In 1811 when he was certified insane * his eldest son the future George IV became Regent. The King's demise was a grief to the English people who welcomed him as the first of the Hanoverians to speak the King's English and to lead a respectable domestic life. His stubbornness in politics led to wars simultaneously with France Spain and America. His stupidity in judging character induced him to overlook the genius of the two Pitts and to select of his own accord a succession of inept Prime Ministers. He showed especial kindness towards Eton College where his birthday on the 4th June is annually remembered. The King was well disposed towards the arts although he had little personal culture. He bore the early losses of the new Royal Academy and patronized the portraiture of Gainsborough and Reynolds. The latter was a very candid friend of poor Allen Ramsay whose personality he admired but of whose great talents he may have been jealous. *There's Ramsay, Reynolds would remark, a very sensible man but he is not a good painter*

GEORGE IV (1762-1830) (No 563) By John Hoppner R.A. (1759-1810) The portrait which shows the future King as the Prince of Wales has a bluff simplicity which contrasts with the ludicrous pomposity of the later portrait (No 569) painted after his accession by Sir Thomas Lawrence (Founders Room). Hoppner has perhaps caught a glimpse of the King's innate culture. Contemporary memoirists describe the King as *educated tactful animated an easy conversationalist not at all pedantic*. He was the patron of artists. Lawrence and Nash were his favoured painter and architect and he admired Jane Austen who dedicated *Emma* to him at his request. It was at his suggestion that the Angerstein collection was purchased to form the nucleus of the National Gallery. In the amassing of his own collection of pictures mostly Dutch now at Buckingham Palace and at Windsor Castle he was advised by the third Marquess of Hertford then the Earl of Yarmouth.

The Wallace Collection contains several objects relating to George IV. The most notable are the miniature portrait in Gallery XI by Richard Cosway of Mrs Fitzherbert (No 153) the Prince'smorganatic wife the three portraits in oil of Perdita Robinson the favourite of his youth (see Chapter VI *The Long Picture Gallery* pp 40 and 41) and an equestrian portrait of the King as Prince Regent Colonel of Hussars, by Jean Louis Géricault (corridor between Galleries IX and X).

QUEEN VICTORIA IN ROBES OF STATE (No 564) By Thomas Sully (1783-1872) The artist an American of high repute as a portrait painter received sittings from the Queen in Buckingham Palace. The relations between the painter and sitter were evidently cordial as Sully afterwards wrote *The Queen was very affable like a well bred lady of Philadelphia or Boston. I saw that she relished American freedom very*

* He developed a strange affect on for trees and used to go daily into Windsor Park to kiss a particular oak tree

much, she had not had such a treat for a long time He added that *her mouth was always a little open—probably owing to the shortness of the upper lip—and thus I painted it* *her eyes though protuberant were beautiful* In the Queen's presence Sully only made a study of the head and shoulders His daughter Blanche sat with the crown and ear rings

The Queen followed the example of the Prince Consort in taking an interest in the educational value of the arts In 1899 she laid the foundation stone of the new buildings of the Victoria and Albert Museum inaugurated forty years before by the Prince Consort Her last illness prevented her from fulfilling her intention of publicly opening the Wallace Collection on 22nd June 1900

The table case in the centre of this gallery contains several interesting miniature-portraits of people connected with the English Royal House including Mary Queen of Scots wrapped in a large black cloak by Henry Pierce Bone after the portrait at Hatfield House a small portrait in needlework of Charles I a miniature of Charles II by Thomas Flatman and Oliver Cromwell after Samuel Cooper Further reference to Flatman Cooper and Bone will be found in Chapter XX of this Guide also in the catalogue of Miniatures and Illuminations now in preparation

CHAPTER XIX—THE RENAISSANCE

(Gallery III)

A—FLORENTINE SCULPTURE

ALTHOUGH Florence was not first to reveal an excellence in sculpture, being forestalled by the examples of her sister cities, Pisa and Siena, she took the lead in the sculptural art long before the thirteenth century had run its course. In the *City of Flowers* renaissance sculpture was born, and Florence, as a centre of sculpture, became the counterpart of Athens, since, just as antique sculpture culminated on the Acropolis, so around the Signoria did the plastic art of the Christian epoch find its crowning expression.

The influence of Florentine sculpture was widespread. Out of her abundance, Florence supplied not only all Italy but the greater part of Europe with efficient craftsmen. As only workers of the highest talent were tolerated in the mother city, those of scarcely less ability were obliged to seek activity elsewhere. Thus the Florentine Renaissance was spread over the whole of Italy and beyond the Alps.

Among the Florentine artists who came to England during the sixteenth century was the fiery Pietro Torrigiani (1472-1522) who is reputed in his student days at Florence to have broken in a fit of temper, the nose of his equally irascible fellow apprentice Michelangelo. In England Torrigiani served under Henry VIII for whom he began a monument at Windsor which was never finished. Torrigiani's most significant work in this country is the Tomb of King Henry VII in his chapel at Westminster Abbey. There is in this Collection a well known *Head of Christ* (S 7), in the corridor between Galleries IX and X which is ascribed to him. This work which was probably executed in England, was found by Sir Richard Wallace over the chimney piece of the servants hall at Sudbourne Hall Suffolk. The marble head which is a type found among Florentine terra cottas of the fifteenth century, is closely similar in design and modelling to the coloured terra cotta Head of Christ in the lunette to the monument to Dr John Yonge (Master of the Rolls under Henry VIII), carved by Torrigiani in 1576 and formerly in the Rolls Chapel, Chancery Lane. It is now in the Museum of the Public Record Office, in company with the Domesday Book and other famous exhibits. Torrigiani's stay in England left him with happy impressions of the English. According to Benvenuto Cellini, he attempted to persuade the latter to come over and assist him but Cellini flatly declined to *live among such beasts as the English*.

Another celebrated Florentine sculptor, represented in the Wallace

Collection, is Antonio Rossellino (1427—c. 1479), a younger contemporary and follower of Donatello * To him is ascribed the fine portrait bust of a *Boy as the Child Jesus* (S 54) in Gallery III This is one of a class of portrait busts representing children of wealthy Florentine families as the young Christ or, in other cases, St John the Baptist, which were fashionable in Florence in the renaissance epoch

A well known terra cotta statuette of the Florentine school of the late fifteenth century is the figure of the *Youthful St John the Baptist* (S 55) in Gallery III It is, perhaps by Francesco di Giorgio Traces of pigment remain on the legs and point to the possibility that the entire figure was originally painted, in accordance with the prevalent fifteenth century fashion Shrines and painted figures were seen not only in the interior of churches but at almost every street corner and the many tinted plaster reliefs of the Madonna which have come down to us (some of them very humble and within the means of the poorest citizen) reflect the widespread love and understanding of art among the nascent Florentines

B—ITALIAN BRONZES

Bronze has been a favourite medium for sculptors throughout the ages, for it has the advantage over other materials in easiness to mould and cast A bronze statue, being ordinarily made by the *cire perdue* process (described on p 92), is nearly always hollow and, being light of weight, can rest upon a slight base without the unsightly support which has usually to prop up a top heavy marble figure The medium, then, is appropriate for subjects which denote violent action or swift movement—such as a hunting scene, a wrestling match or one of the Labours of Hercules Moreover, the toughness of bronze enables the artist to add, after the casting, ornamental details of a minuteness which would be unachievable in the more stubborn medium of marble or stone

The working of bronze on a large scale for church bells monumental statues, or great cathedral doors was usual in Italy from the last years of the fourteenth century, but it was not until towards the end of the fifteenth that attempts were made at small, detached figures in bronze The elegant statuettes for the chimney-piece or writing table which then became the fashion, were chiefly of Florentine origin Perhaps the best known Italian bronze statue on a small scale is the *Mercury* by Gian di Bologna in the Bargello at Florence, of which there is a miniature version (S 109) taken from a similar casting in this Collection (Gallery III—Case A) But the most distinguished exponent of the bronze statuette in Italy was Andrea di Ambrogio Briosco, called *Il Riccio* (Curly Head) (1470–1532), whose work in this style was characterized by an unsurpassed vigour and a highly refined execution

* In Gallery III among the plaquettes is a relief in bronze of the Virgin and Child (S 297) probably by Donatello himself

The subjects undertaken by Riccio were infinitely various (portrait studies, equestrian groups, classical subjects, bells, lamps, inkstands, boxes), but all clearly reveal a common freedom of design and consummate workmanship. Riccio's decoration inclined almost always to the grotesque, he would mingle characteristic swags of flowers and fruit with grotesque figures of fauns and satyrs and other strange creatures from the mythological half world. His favourite detail seems to have been a little cockle shell. Few subjects defeated his ingenuity in finding this sign—or a similar shell—a place. In portrait pieces he would conceal it in the head-dress or *coiffure*, in classical pieces he would add it to the plinth or pedestal, and in equestrian groups he would often hide it in the horses' harness.

Riccio is represented in the Wallace Collection (Gallery III—Case O) by two inkstands. The triangular *Inkstand* (S 66), bearing on the sides three plaquettes in low relief of Minerva, Diana and Victory and at the angles figures of satyrs with their hands bound behind their backs is the finer of the two examples, being more concise in design and more meticulous in workmanship. The swags which connect the feet formed by bearded masks, are surmounted by the characteristic cockle-shell. The *Inkstand with the Satyress* (S 67) is more elaborate in idea, though less happy as a composition. Here Riccio's shell reoccurs, but it is of an unusual shape, being more like a wheel than a cockle and, therefore, more suitable to act as an ink well. The vase held by the Satyress is a modern addition, probably replacing a receptacle for a taper or candle.

Besides these two genuine works by the great Riccio, the Wallace Collection possesses other Italian bronzes of the finest quality. The unique signed *Statuette of a Seated Goddess* (S 72—Plate 33), in Gallery III, Case O, by Giovanni da Cremona is a work of distinction and repose. Nothing is known about the artist beyond this one work, which shows him to have been a sculptor of considerable importance, working about 1500. Signed bronzes of this date are of the utmost rarity.

Other striking bronzes in the same case in Gallery III are the bronze *Acrobat* (S 91) ascribed to Doménico Poggini (1520–1590), in which the shortness of the forearms detracts from an otherwise anatomically perfect work,* and the very curious *Women Wrestling* (S 130), attributed to a Flemish sculptor working in Italy late in the sixteenth century. This latter bronze is so modernistic in treatment, with its waving rhythm and flat, enlarged expression of the baods that it might almost be the work of a contemporary sculptor. More sensitive in interpretation is the Italo-Flemish *Mother and Child* (S 129—Plate 33), which weaves elaborate forms into a compact design.

The two statuettes in Case O of a *Niobid* and *Narcissus*, attributed to Francesco da Sant' Agata (S 73 and 74), are works of the Paduan School of the highest quality. These bronzes have been thus attributed on the analogy of the celebrated statuette in boxwood of *Hercules Smashing His Club* (S 273—Plate 33) by Francesco da Sant' Agata which stands

* This bronze was bought at the sale of Baron Seillière in 1888 for £200. It is believed to have been Sir Richard Wallace's last purchase.

in Table case A, at the further end of Gallery III * This work, though carved in wood, is so closely akin in style to the bronze statuettes that it may conveniently be classed among them Our information upon the Hercules is as ample as its size is miniature In addition to the inscription round the base (OPVS FRANCISCI AVRIFICIS) we have the early testimony of a contemporary amateur, Bernardino Scardeone, who describes it as a work of consummate skill, *equal to that of Pheidias or Polycleitus*, and records the fact that it was carved by Francesco da Sant' Agata in the year 1520 *per ocium (ut audio)* ['in his spare time (so I hear) '] It was originally in the collection of Marcantonio Massimo, a nobleman of Padua and was valued at one hundred ducats

Fine Italian bronzes are exhibited in other rooms of the Collection In Gallery IX is the lithe and lifelike *Panther* (S 71) of the Paduan School, c 1500, in Gallery VII stands a well known bronze *Horse* (S 70) of the North Italian School, a stallion of classic type, with a hogged mane, testifying to the chiseller's feat of minute workmanship whilst throughout the Collection are disposed numerous classical groups after Gian di Bologna (1524-1608) Most of these are late castings from Gian di Bologna's famous works, turned out in great numbers to meet the demand for them, which continued throughout the seventeenth century They were purchased for their decorative effect rather than for their intrinsic value Only two appear to be early works and, therefore, precious examples, coming from Gian di Bologna's own workshop or made by his assistants *Virtue Triumphant over Vice* (S 112) in Gallery XVII, and *Nessus Carrying off Deianira* (S 114) in Gallery XXI

C—CERAMICS

(Gallery III)

(i) *Spanish Lusted Pottery*

This ware, sometimes known as Hispano-Moresque, belongs to the group of pottery in which the surface of the vessel is covered with a thin coating of tin enamel to receive the painted decoration The origin of this ware is, probably, to be sought in the Near East, although no actual provenance is known No ware of this kind was produced in Europe before that made in Spain, and the earliest examples of Spanish tin enamelled pottery were the work of Moorish settlers in the Peninsula

From an Eastern source, too (probably Mesopotamia or Egypt), came the art of painting on pottery in metallic lustre colours, it is likely that it was introduced into Spain by the Saracenic conquerors The process of

* Another remarkable object carved in wood in Gallery III Case M, is the *Miniature Tabernacle* (S 279) a marvel of minute craftsmanship There is a tradition that Sir Richard Wallace purchased it by pigeon post during the Siege of Paris for 100 000 frs, but the discovery of a receipt has proved that this price is an exaggeration

metallic lustre consists in painting over the glaze or enamel previously fixed in the kiln a layer of pigments containing sulphides of copper or silver the wares are fired for a second time at a low temperature and at a certain moment a cloud of dense smoke from burning brush wood is admitted which resolves the compounds of the pigments and leaves a thin metallic film on the painted portion of the surface This film when polished assumes a brilliant iridescence or lustre

Lustre ware in Spain was an ancient art the first mention of it being made by an Arab geographer in the twelfth century, when the South of Spain was still under the domination of the Almohad Moors from North Africa Of this early ware none exists although in the Alhambra at Granada there is a celebrated vase of the fourteenth century The majority of the surviving specimens were not made earlier than the fifteenth century they mostly came from a group of factories in the region of Valencia which at that time was under the rule of the kings of Aragon and Sicily

Four fine examples of Spanish lustred pottery in the Wallace Collection are (in Wall-case A) —

- No 61 Large Circular Dish bearing the arms of Castile and Leon
- No 63 Large Circular Dish Painted with imitation Arabic inscriptions
- No 65 Large Circular Dish In the centre is an Heraldic Bull probably the device of the family of Buyl who held Manises near Valencia where the pottery was made
- No 67 Large Circular Dish In the centre a shield with the arms of Castile and León probably the arms of Juan II of Castile (1407-1454)

The ware became very popular and was shipped in huge consignments to Italy where it remained in favour until the end of the sixteenth century

(u) *Italian Maiolica*

The origin of Maiolica as its name implies is Spanish The art was evolved out of the tin enamelled earthenware which was exported in great quantities to Italy from the island of Majorca whence Valencian faience was shipped to Pisa The term *maiolica* was originally confined to lustred faience made in definite imitation of the Spanish but it has long been applied to all the varieties of Italian enamelled wares

The process of manufacture which was very complicated and required more delicate handling than that of Hispano-Moresque is elaborately described in the third volume of the famous contemporary manual of the potter's art *Li Tre Libri dell Arte del Vasajo* written by the Cavaliere Cipriano Piccolpasso of Castel Durante (1548) of which the original manuscript is in the Victoria and Albert Museum

The pottery baked in biscuit and carefully dusted with a fox's brush had first to be dipped in a bath of milky white glaze and immediately withdrawn The whole success of these early stages depended upon the

- No 128 Large Circular Dish In the centre the coat of arms of a bishop Belongs to a very well defined family which it is now the custom to assign to Siena
- No 129 Circular Dish Raised centre showing portrait of a young man

DERUTA a little town in the neighbourhood of Perugia which enjoyed great renown for its production of large dishes painted in broad outline in blue and yellowish tones and finished with a golden or mother of pearl lustre In 1553 Leandro Alberti a traveller wrote *the earthen dishes here produced are widely celebrated because they are executed in such a manner as to look as though they were gilded Nothing in Italy can be compared with them*

The centre of the dishes usually was decorated with the bust of a beautiful woman surrounded by flowers or enclosed by a scroll bearing suitable inscriptions

In Wall case A the following pieces are from Deruta —

- No 40 Plate In the sunk centre is a stag couchant
- No 44 Circular Dish In the centre a mounted warrior in Oriental costume
- No 50 Circular Dish In the centre is represented *Fortezza*

PESARO in the Duchy of Urbino Once wrongly considered to be the place of origin of the gold lusted wares It produced wares throughout the sixteenth century closely akin to those of Urbino

GUBBIO a little city in the Duchy of Urbino on the Italian slopes of the Apennines Here perhaps the most beautiful of all the maiolica wares was produced Its distinguishing trait the rich ruby lustre was first accomplished and perfected in the work of Giorgio Andreoli commonly known as Maestro Giorgio His best work dates from about 1520 when it possessed a soft flashing quality peculiar to this artist

In Wall case A out of the several examples of the work of Maestro Giorgio the most famous is

- No 47 Large Circular Dish (Plate 34) *Women bathing in a Landscape* This dish is one of the outstanding marvels of the potter's art with its lovely receding view of woods and watercourses and its skilfully distributed foreground group of women whose pattern of entwining arms makes a unique frieze of line

CASTEL DURANTE another centre of the maiolica industry in the Duchy of Urbino Its productions are characterized by the use of conventional designs such as grotesque figures trophies of arms and musical instruments

The dishes of Castel Durante resemble those of Deruta in their predilection for a central medallion portrait which in many cases is surrounded by a design of oak branches known as *cerquato* reputed to be peculiar to the wares of Castel Durante and Urbino It is said to have been chosen as a compliment to the great Urbinesque family of Della Rovere who bore an oak on their coat of arms

The great master of the pictorial style in maiolica (usually associated with the workers at Urbino), Niccolò Pellipario began his career at Castel Durante. It was here, moreover, that Piccolpasso lived, the author of the great treatise on the potter's art.

In Wall case C the following pieces are from Castel Durante —

No 112 Tazza In centre decoration of grotesques in grey green on deep blue ground

No 123 Small Plate In the sunk centre a medallion portrait of Virgil. Surrounding decoration of grotesques in grey green on a deep blue ground

Also in Wall case B —

No 88 Circular Dish painted with a design of oak leaves and acorns (*cerquato*). In the centre a Pegasus

No 90 Circular Dish Around the principal subject a border of white arabesques on a white ground (*bianco sopra bianco*). Perhaps from Castel Durante

URBINO the capital of the Duchy. This was the most highly commercialized centre of the maiolica industry and by 1540 when the other factories were showing signs of age, Urbino took the lead.

But the style by this time, had changed—and rather sadly. The purely ornamental motives of the earlier period were abandoned in favour of more elaborate subject paintings. Figures were now used for the main theme and were no longer pleasant accessories to the design, and a plate, dish or vase lost its own intrinsic significance and became a mere picture on pottery. The white ground, however, was used again in the later period for the numerous great cisterns in pottery, of which No 30 is a fine example.

The artists of Urbino often signed their works as a painter would sign his picture. Most of the principal masters are consequently known. The greatest of them all was Niccolò Pellipario (Niccolò da Urbino) who came to the capital from Castel Durante. A plate from his famous *Gonzaga Service* is in the Victoria and Albert Museum.

Among the many examples of Urbino pottery in the Wallace Collection the most interesting pieces are as follows —

Wall case B—

No 79 Large Circular Dish An interesting example of an early period before conventional ornament had been finally abandoned

No 82 Large Circular Dish The centre shows the triumph of Venus. The arms are those of Michel impaling Gritti both of Venice. Those of Michel are wrongly rendered. By Francesco Xanto Avelli da Rovigo. Signed in full and dated 1533

No 84 Large Circular Dish Design of the Capture of Muhlberg on the Elbe by Charles V, from an engraving by Agostino Veneziano

Wall case D—

- No 141 Plate with sunk centre showing, possibly, the *Martyrdom of St Apollonia*—the pulling out of the Saint's teeth but more likely the story of the nymph Lara who having meddled in the affairs of Jupiter and Juno, was ordered by the former to have her tongue pulled out. Such violent scenes of martyrdom or punishment are rare as decoration of maiolica.

VENICE the isolation of Venice from the general line of maiolica industry and her easy access for the ready made importations from East and West alike, did not prevent the city from producing a native pottery of an artistic kind.

The most characteristic productions of the Venetian maiolica potteries are the blue and white wares covered with a slightly transparent glaze (*smaltino*).

Wall case C—

- No 134 *Tazza* Portrait of a Lady in a ruff and elaborate head dress. Perhaps Venetian ware.

An effective form of Italian earthenware is the *incised* or *sgraffiato* ware in which the ordinary tin enamelling is replaced by a pipeclay slip through which the decoration instead of being painted on with a brush, is scratched with a sharp instrument, throwing up the design in a very striking manner. The colour is usually enlivened by splashes of green, yellow or blue (easily fusible colours with tendencies to run into one another) applied before the final glazing. Effects resembling those of water colour painting were thereby obtained.

Wall case B—

- No 92 A famous Circular Dish (*Plate 34*), with an incised design showing two patrician youths walking in a pine grove.

(ii) *French Earthenware*

Bernard Palissy (1510–1589) is counted by the French among their *plus pures et p'us belles gloires* although his work is hardly admired in other countries with the same fervour. He was however one of the most original minds of his age and his name will always remain among the most famous in the history of European pottery.

Palissy's life received all the rebuffs which beset the pioneer. The son of a modest glass blower he was never content to follow in the peaceful footsteps of his father. His autobiography tells us that a plain white cup started him on his career as a potter. *From the moment I saw it* he says *regardless of the fact that I had not the least acquaintance with the potter's clay I gave myself up to searching after enamels like a man groping in the dark.*

For sixteen years Palissy continued his researches disregarding his hunger, his debts and even the cries of his starving children in his determination to discover the potter's secret. Again and again he had to rebuild his kilns and it seemed as if the glazes would never melt. One

The great master of the pictorial style in maiolica (usually associated with the workers at Urbino), Niccolò Pellipario, began his career at Castel Durante. It was here moreover, that Piccolpasso lived, the author of the great treatise on the potter's art.

In Wall case C the following pieces are from Castel Durante —

No 112 Tazza In centre, decoration of grotesques in grey green on deep blue ground

No 123 Small Plate In the sunk centre a medallion portrait of Virgil. Surrounding decoration of grotesques in grey green on a deep blue ground

Also in Wall case B —

No 88 Circular Dish painted with a design of oak leaves and acorns (*cerquato*) In the centre a Pegasus

No 90 Circular Dish Around the principal subject a border of white arabesques on a white ground (*bianco sopra bianco*) Perhaps from Castel Durante

URBINO the capital of the Duchy. This was the most highly commercialized centre of the maiolica industry and by 1540, when the other factories were showing signs of age, Urbino took the lead.

But the style by this time, had changed—and rather sadly. The purely ornamental motives of the earlier period were abandoned in favour of more elaborate subject paintings. Figures were now used for the main theme and were no longer pleasant accessories to the design, and a plate, dish or vase lost its own intrinsic significance and became a mere picture on pottery. The white ground, however, was used again in the later period for the numerous great cisterns in pottery, of which No. 30 is a fine example.

The artists of Urbino often signed their works as a painter would sign his picture. Most of the principal masters are consequently known. The greatest of them all was Niccolò Pellipario (Niccolò da Urbino) who came to the capital from Castel Durante. A plate from his famous *Gonzaga Service* is in the Victoria and Albert Museum.

Among the many examples of Urbino pottery in the Wallace Collection the most interesting pieces are as follows —

Wall case B—

No 79 Large Circular Dish An interesting example of an early period before conventional ornament had been finally abandoned

No 82 Large Circular Dish The centre shows the triumph of Venus. The arms are those of Michel impaling Gritti both of Venice. Those of Michel are wrongly rendered. By Francesco Xanto Avelli da Rovigo. Signed in full and dated 1533

No 84 Large Circular Dish Design of the Capture of Muhlberg on the Elbe by Charles V, from an engraving by Agostino Veneziano

Wall case D—

- No 141 Plate with sunk centre showing possibly the *Martyrdom of St Apollonia*—the pulling out of the Saint's teeth but more likely the story of the nymph Lara who having meddled in the affairs of Jupiter and Juno was ordered by the former to have her tongue pulled out. Such violent scenes of martyrdom or punishment are rare as decoration of maiolica.

VENICE the isolation of Venice from the general line of maiolica industry and her easy access for the ready made importations from East and West alike did not prevent the city from producing a native pottery of an artistic kind.

The most characteristic productions of the Venetian maiolica potteries are the blue and white wares covered with a slightly transparent glaze (*smallino*).

Wall case C—

- No 134 *Ta a* Portrait of a Lady in a ruff and elaborate head dress. Perhaps Venetian ware.

An effective form of Italian earthenware is the *incised* or *sgraffiato* ware in which the ordinary tin enamelling is replaced by a pipeclay slip through which the decoration instead of being painted on with a brush is scratched with a sharp instrument throwing up the design in a very striking manner. The colour is usually enlivened by splashes of green yellow or blue (easily fusible colours with tendencies to run into one another) applied before the final glazing. Effects resembling those of water colour painting were thereby obtained.

Wall case B—

- No 92 A famous Circular Dish (*Plate 34*) with an incised design showing two patrician youths walking in a pine grove.

(ii) French Earthenware

Bernard Palissy (1510-1589) is counted by the French among their *plus pures et plus belles gloires* although his work is hardly admired in other countries with the same fervour. He was however one of the most original minds of his age and his name will always remain among the most famous in the history of European pottery.

Palissy's life received all the rebuffs which beset the pioneer. The son of a modest glass blower he was never content to follow in the peaceful footsteps of his father. His autobiography tells us that a plain white cup started him on his career as a potter. *From the moment I saw it* he says *regardless of the fact that I had not the least acquaintance with the potter's clay I gave myself up to searching after enamels like a man groping in the dark*.

For sixteen years Palissy continued his researches disregarding his hunger his debts and even the cries of his starving children in his determination to discover the potter's secret. Again and again he had to rebuild his kilns and it seemed as if the glazes would never melt. One

- No 234 Oval Dish Decorated in relief with similar objects amidst green foliage on a ground of stone colour and jasper
- No 226 Dish *Diana Resting from the Chase* An example of Palissy's later classical style
- No 292 Circular Plaque *The Rescue of Andromeda* Another classical piece

(iv) "Rhodian" Ware (Case E)

It is now known that the most characteristic class of this pottery (i.e. that marked by the constant use of a sealing wax red pigment called *Armenian bole*) was made at Nicea in Turkey, not at Lindos in the Island of Rhodes as was originally supposed. The tiles made at Nicea are several times mentioned by contemporary writers, and the place was known as *Isnik Chinili* (Isnik of the China Works). The *bole red* derived from a special clay was generally applied in the form of a slip—hence its thickness. Cobalt blue and copper green were also used. The characteristic decoration of the ware is that of flowers—mainly carnations tulips, hyacinths and roses often tied together at the stem—and long, curving leaf forms. The best period of the ware was the last half of the sixteenth century, but much good work was also produced in the seventeenth century. Dishes Nos 197, 199 in Gallery III, Case E, are fine examples of the ware.

D—LIMOGES PAINTED ENAMELS *

Enamel work was a favourite form of decoration in France throughout the Middle Ages, and in the twelfth and thirteenth centuries Limoges was the great French centre for the decoration of objects in copper with enamel, chiefly for ecclesiastical uses (crosses incense-boats candlesticks and other appurtenances to church ritual) although secular objects, similarly decorated, such as marriage coffers or horse trappings were common. It is not known for certain why Limoges should specially have been devoted to this particular art nor whence the necessary copper was procured. Perhaps Spain was the source since Limoges was a stopping place for pilgrims on their way to Roncevaux or Compostella.

The usual method before the last half of the fifteenth century was the *champlevé* process (i.e. enamel fused into hollows chiselled in the metal). Two fine examples of *champlevé* are the plaques on which are mounted

* The finest enamel in the Wallace Collection does not fall into the category of Limoges. It is the small jewel like Diptych of translucent enamel in Gallery I central case representing Pierre de Bourbon with his patron saint St Peter and his consort Anne de Beaujeu with her patron saint St Anne. On the reverse are Charlemagne and Saint Louis.

The diptych formed probably the half shutters of a triptych made about 1500. The figures of the Donor and the Donatrix with their respective saints are obviously derived from the almost identical groups in the celebrated *Triptych of Moudins* (exhibited in London at the French Exhibition 1932 No 64). Such an affinity establishes the little work as one of the few examples of a transcription in enamel from a well known picture made by the enameller from his knowledge of the original and not through the medium of an engraver.

the two gilt figures of Saints, perhaps the ends of a reliquary, dating from the end of the thirteenth century (Case N—Nos 273, 277—Plate 35) *

With the approach of the Renaissance a new spirit entered into enamel painting and the method changed. Limoges retained its prestige as the unique centre of all enamel work but, towards the end of the fifteenth century, the Limousine artists conceived the idea of painting their decorations on enamelled copper, in a manner analogous to the painting on stained glass. In the majority of cases the paintings were not original compositions but copies or adaptations of contemporary engravings.

The names of many of the Limoges enamel painters are known, and in many cases their work can be identified. Often they ran in families. The first celebrated family of enamel painters was that of Penicaud, of which the chief member, Nardon Pénicaud (c. 1470–c. 1542), is almost as legendary as he is famous, sure identification of his work being difficult. The paintings of the early Penicauds, particularly of Nardon and his brother Jean, were executed in bright translucent colours over a white ground. The subjects were almost always religious.

Sometimes the effect of splendour is heightened by the addition of silver fod under cabochon to indicate jewels on the drapery whilst the high lights are stippled or suggested by *paillons* (drops of gilding covered with translucent enamel).

The following are examples in this Collection (Gallery III) of the work of the early Pénicauds and their contemporaries —

Wall case I—

No 248 *Adoration of the Magi* School of Jean Penicaud I

No 249 *A Prophet* School of Jean Penicaud I

No 247 *Virgin and Child* Master of the Triptych of Orleans
Formerly attributed to Nardon Penicaud

With the advance of the sixteenth century the Gothic tradition lost its grip, and the scope of enamel painters widened to include as a result of recent Italian enlightenment, mythological and profane subjects in addition to the earlier religious works.

The later members of the Penicaud family, notably Jean Pénicaud II and III (Jean Pénicaud I's son and grandson), broke definitely into the Italian style and abandoned the use of the white ground for the whole of their figures. The later Pénicauds, too, were the first to popularize painting on enamel in *grisaille* (a method in which the figures are entirely or almost entirely applied in opaque white enamel on to a black back-

* The *Relief of the Burial of a Bishop* (Case N—No 286) in gilt bronze is also probably Limoges work of the thirteenth century, it is now mounted on wood but originally it may have been on a foundation of *champlevé* enamel.

Another fine example of *champlevé* enamel in the same case is the *Pricket Candle stick* (No 288) with the six warriors enamelled on its base—these bear the arms of Charles d'Anjou brother of Saint Louis Peter III King of Aragon and the Dukes of Brittany and Burgundy. There is also a *Crozier* (No 283) with a little figure of a bishop kneeling before the Virgin and Child ornamented with precious stones and enamelled shields of the arms of France.

ground), and Jean Pénicaud III practised hardly any other style. Pierre Reymond (d. 1584), too, was another prolific artist in *grisaille*.

The height of the sixteenth century brought great prosperity to the enamel workers at Limoges, and at that period a group of artists were at work in the city whose style is so alike as to make their productions almost indistinguishable. Most notable among them, however, were Pierre Courtois, famous for his audacity in decorating the largest plaques ever known (those in the Chateau de Madrid were 5½ feet high), Jean Vigier, chiefly remarkable for his sparkling *paillons* and his salmon coloured flesh tints. Jean Court, noted for the subtle modelling of his figures, and Suzanne Courtois, the only woman enamel worker, whose productions are remarkable for their translucent colour set off against dead white flesh tints.

The following are the work of the group of enamel painters of the sixteenth century mentioned above —

Wall case I—

No 270 Oval Dish Painted in *grisaille* after *The Triumph of Galatea* by Raphael in the Villa Farnesina Rome By Jean Pénicaud III

No 244 Plaque *The Last Judgment* Painted in *grisaille* By Pierre Reymond

No 265 Ewer Painted in *grisaille* after the fresco *Parnassus* by Raphael and his pupils in the Villa Farnesina Rome By Pierre Reymond

No 254 Standing Salt Painted with plaques of Limoges enamel *Dues in Torment*, ascribed to Pénicaud II, dated 1540, and *Cupid Triumphant*, by François Limousin

No 259 Plate *Joseph in Egypt* Painted in colours By Jean Courtois

No 268 Large Oval Dish Painted in flashing colours with a design of *Apollo and the Muses* By Martial Courtois, a rare master

The most celebrated family of the later Limoges enamel workers was that of Limousin of which the principal member, Léonard Limousin (c. 1505–c. 1575), achieved fame principally for his portraits in enamel. In these he is distinguished from most of the other enamel portrait painters in that he worked from his own drawings not from the designs of other artists. As enameller to the court of François I and Henri II he painted the portraits of many members of the royal family and of their *entourage*.

In Gallery I are the following examples of enamel portraiture —
Central Case—

No 55 *Marguerite de France*, daughter of François I, as Minerva By Jean de Court

No 59 *Henri d'Albret of Navarre* By Léonard Limousin

No 64 *Louis XIII of France* By Jean Limousin an artist of the seventeenth century who begins the final chapter in the long history of Limoges enamel painting

Towards the end of the sixteenth century there was a return to the use of translucent enamel painting in the place of *grisaille*, but the high artistic excellence had departed since the pernicious floridity of the *Baroque* had driven out restraint

E—MEDALS

Italy was the first European country to show interest in numismatics and even before the Renaissance the collecting of ancient medals was a favourite pastime of the amateur. With the rediscovery of antiquity the art was itself revived, and Pisanello (c 1399), the great painter and draughtsman, achieved a special fame as the inventor of the portrait medal. In Gallery III, Case G, is a specimen of Pisanello's portrait medal of *Gianfrancesco Gonzaga, Marquis of Mantua* (S 328) wearing the high hat of the period. On the reverse is an armed horseman attended by a mounted page. Another famous Italian medallist of the renaissance period was Matteo dei Pasti a specimen of whose portrait medal of *Sigismondo Malatesta* (S 329) Duke of Rimini and a patron of art and letters, is also in Case G.

Italy though the first and by far the greatest centre for the medallist, was not the only country in which the art flourished and Germany and the Netherlands soon adopted the use of the portrait medal. The German medals were struck rather than cast and were less ambitious and imaginative than the Italian examples, a plain coat of arms or even a blank space usually taking the place of an elaborate design on the reverse. Dürer and Holbein, however, both made designs for medals.

In the Netherlands the portrait medallist achieved a high degree of excellence especially Quentin Matsys, the eminent painter and the friend of Erasmus. Holbein and Sir Thomas More. His medal of *Erasmus* (S 401—Plate 35), of which there is a specimen in Case G, has been described by Sir George Hill as *surely one of the greatest portrait medals in the world*. Even the great theologian himself admired the veracity of his own portrait and preferred it to the painting of himself by Holbein.

In France the medal had a less interesting development, for there it seldom transcended the usual official portrait of the king or queen or member of the court. In the fifteenth century, however, fine medals were, on occasion, struck commemorating the loyalty of subjects to their sovereign, such as the interesting medal struck at Lyons by Jean and Colin Le Père on the occasion of the second entry of Louis XII and his consort Anne de Bretagne in March 1500. A specimen (S 362) of this medal, which bears on the front a portrait of the King and on the reverse one of the Queen, is in Gallery I, central case.

As the sixteenth century progressed French medals became more official and their artistic merits diminished. Very occasionally an artist allowed his own personal feelings to appear. The medallion of *Henry IV and Marie de Medicis* (S 369), in Gallery I, central case, is an exceptional example, being an arresting individual portrait of this sinister, scheming pair.

An interesting medal, struck in England, is that of *Charles I* (S 367), by Nicolas Briot (c. 1579-1646), a Protestant refugee and naturalized Englishman who was entrusted by Charles I with the engraving of the English coinage. It is in the table-case in Gallery IX. On the reverse of the medal is a ship in full sail, symbolic of Charles' claim to the dominion of the seas to announce which this medal was struck.

CHAPTER XX—MINIATURES AND ILLUMINATIONS

MINIATURES

(Gallery XI)

(a) *English*—The word *miniature* is derived from the Latin *minium* vermillion the colour used by the early illuminators for the initial letters of their manuscripts. Later the term was extended to the other illuminations in the manuscript which under the name of *miniatures* became associated with the French word *miniature*. So it was gradually used with regard to paintings on a small scale which should more correctly be known as *limnings* (from the French *enluminer*). The word *limning* survived throughout the Stuart into the Hanoverian era. King Charles I's collection of miniatures was called *the king's collection of limnings* the miniature painter to Queen Anne was known as *limner to the Queen* whilst certain documents of the reign of George I refer to limnings executed by the royal painters*. The present use of the word *miniature* combines the old with the new it may correctly be applied to the illuminations in mediæval books but it is more popularly used for small paintings usually portraits either on a minute scale or comparatively large but always of a size which could be held in the hand.

The first name in the history of European miniature painters apart from the illuminators is that of Hans Holbein the younger (c 1497–1543) a German Swiss of Basle who spent much of his life in England at the court of Henry VIII as official portrait painter and died in London of the plague. His meticulous technique was particularly suitable to portraits in miniature which—as the rare examples show—he painted on the thinnest vellum mounted on a playing card or else direct on the card itself. Our celebrated *Portrait of the Artist* (Case B No 93—Plate 36) is painted on such a card on the back of which are the fragments of two hearts. The miniature reveals the whole perfection of Holbein's technique his subtle modelling brilliant colour and delicate shadows. His refinement of touch is seen particularly in the painting of the beard in which almost every hair even the stubble growth at the edges is separately defined. The inscription on the blue background marks the artist's age as forty five.

Throughout the reign of Henry VIII few but foreign painters were employed at the court and it was not until Elizabeth was on the throne that the true tradition of English miniature-painting which was to endure in a steady succession of painters down to the last century was begun in the person of Nicholas Hilliard (1537 or 47–1619).

Hilliard's work differs from that of Holbein in that Hilliard was essentially a miniature-painter whereas Holbein was a painter of full size portraits who occasionally worked in miniature. Holbein's works

* The post exists to-day in Scotland where the leading Scots artist is appointed as The King's Painter and Limner.

in miniature are, therefore, to use the expression of Mr Pepys, *paintings in little* and his miniature portraits are merely life-size studies accurately reduced in scale, whereas the no less exquisite Hilliard exploited the flatter and more archaic style of the old manuscript illuminators embellished here and there with a flourish of gold inscriptions. Yet Hilliard most emphatically claimed Holbein as his master, saying *Holbein's style of limning ha e I ever imitated, and hold it for the best*. A notable characteristic of Hilliard's work is that it is shadowless: the faces of his sitters have the white transparent quality of those of saints in a mediæval missal. There is a tradition that this is due to his habit of painting the Queen who, frightened of unbecoming shadows falling on her face, chose always to sit for her portrait in the *open allye of a goodly garden where no tree was neere nor any shadow at all*.

Hilliard's own work is unrepresented in this Collection, but a fine miniature given to a member of his school is the *Thomas Earl of Coventry* (Case B, No 106), formerly ascribed to Peter Oliver. The sitter, an eminent legal adviser to Charles I and the deliverer of the King's famous Reprimand to the Commons in 1626, was the Lord Keeper of the Privy Seal, which he holds in the miniature portrait. Like Holbein, Hilliard painted his miniatures mostly on cardboard or on the thinnest vellum called *pecorella* which was made from the skin of unhatched chickens. He was deeply interested in the technique of miniature-painting and wrote a treatise concerning the Art of Limning of which the manuscript is in the University of Edinburgh.

Nicholas son Lawrence, followed in the footsteps of his father and became a miniature painter of repute.

Of Hilliard's successors the most outstanding were Isaac and Peter Oliver, father and son of whom the former is described by Walpole as having studied under Hilliard. Isaac Oliver's work is distinguishable from Hilliard's by the gradual disappearance of the flat, illuminated style. A marked contrast is noted in the painting of the hair, Hilliard had painted it in the rigid defined manner, whereas both Isaac and Peter Oliver represented it as falling in a thick, soft mass on to the shoulders. A comparison has been made between this style and that of Richard Cosway: whereas Cosway's pupil Andrew Plumer, and his brother Nathaniel, were to return to the older style and paint the hair in the more carefully defined and archaic manner of Hilliard. Like Hilliard the Olivers used to keep a number of cards at hand, all ready prepared with grounds of different tints, so that they could choose one to suit the complexion of their sitter. Our fine miniature-portrait of *Sir Richard Leveson* (Case B, No 105), Vice-Admiral of England in 1604, is an example of Isaac Oliver's subtle workmanship and microscopic minuteness both of which qualities appealed to Walpole who, at Strawberry Hill, had a fine collection of miniature-portraits. He regarded Isaac Oliver as a genius and said that *in England we had nobody to put into comparison with Oliver unless it be our own Samuel Cooper* whose boldness of expression scarce compensated for the truth to nature of the older master.

The chief artists who succeeded the Olivers were the two John Hoskins father and son shadowy personages whom William Saunderson in his *Graphice* of 1658 mentions as being *for miniture and limning the next modern since the Hilliards*. The Hoskins were almost the first to make foliage a usual background for miniature portraits. Hilliard and Isaac Oliver had used it occasionally (there is a well known miniature at Windsor Castle by Isaac Oliver of Sir Philip Sidney in his garden) but they had treated it as a rare innovation. Stormy backgrounds too were a characteristic element of Hoskins work. Our portrait of Edward second Viscount Conway (Case B No 123) painted on vellum is probably the work of John Hoskins son bearing the signature *I H* usually attributed to the younger painter as against the monogram *I H* (the *I* crossing the bar of the *H*) supposedly the sign of the father. The technique shows greater strength than that of the Olivers the more sober colour contrasts strongly with the decorative tints of the earlier period coming closer to the art of portraiture and departing further from that of illumination.

It is a curious allotment of fortune that the early names in the history of English miniature painting should occur in pairs there were two Hilliards two Olivers two Hoskins and two brothers Cooper of whom the elder Samuel Cooper (1609 1672) the nephew of John Hoskins was one of the greatest exponents of the portrait miniature in our history. His contemporaries regarded him as an unequalled craftsman in his kind and he was chosen to make the drawings of the King's face and head for the new milled coinage. Aubrey called him the *prince of limners*. John Evelyn in his diary spoke of him as *ye rare limner* and remarks that he had the honour to hold the candle whilst Cooper was preparing the crayon drawing of the King's head whereas Mr Pepys commissioned him to paint his wife knowing him to be a *most admirable workman and good company* *he plays and sets musick to the lute most excellently* *he speaks French and is indeed a most excellent man*.

Cooper's most notable portrait was of *Oliver Cromwell* of which there is a copy by Christian Richter in Gallery IX (table case No XI—81). The painting at once recalls the much repeated story of how the Protector having forbidden Cooper on oath to copy the portrait found him one day at Hampton Court in the act of breaking his promise and immediately confiscated both the finished original and the unfinished copy. The original was later to come into the possession of the Duke of Devonshire and the copy into that of the Duke of Buccleugh. Richter's copy is from a third miniature the damaged portrait of Cromwell in the British Museum which was once in Richter's possession.

Walpole admired the bold style of Samuel Cooper due to the influence of Van Dyck and remarked that though the artist owed much to the Flemish painter he may *still be called an original genius as he was the first who gave the strength and freedom of oil to miniature*. Cooper's death was deplored by artists as well as by amateurs. In her diary of 5th May 1672 Mary Beale the woman painter and miniaturist wrote *Dyed this day Mr Samuel Cooper the greatest limner of the world for a face*.

Between the death of Samuel Cooper and the great revival of miniature-painting in the eighteenth century brought about by Cosway, Engleheart and their contemporaries, there was a lull in the development of the art. The number of portrait painters in miniature did not diminish: there were many eminent exponents of the miniature between the reigns of Charles II and George III, but they did not take the art into any new pastures, being content, rather, to refertilize the fields which had been dug and tilled by their predecessors. Of the artists of the interregnum the best known were Nicholas Dixon (1670-1726), Lawrence Crosse (c. 1650-1724), Bernard Lens (1682-1740), and Thomas Flatman (1637?-1688). Crosse, of whom little is known except that he was a collector of miniatures as well as a painter of them, is represented in this Collection by a rather blowsy *Portrait of a Lady* (Case B-116). Flatman, a scholar, barrister and poet as well as painter, was a more competent artist though uninspired. The portrait of Charles II (Gallery IX, table-case No. 82) is an example of his rather heavy style with his predilection for touches of flashing blue. It is conceived faithfully in the style of his master, Lely.

The revival of miniature-painting in the eighteenth century was ushered in by the work of the so-called *Great Five*: Cosway, Engleheart, Smart, Plumer and Humphry, the counterpart of the *Grand Cinq* in France: Hall, Sicardi, Dumont, Augustin and Isabey. The greatest of the English five was Richard Cosway (1742-1821) whose name stands as a symbol of perfection in English miniature painting.

Cosway, the son of a master at Blundell's School, Tiverton, was a precocious child in the arts and at the age of thirteen he carried off the first prize ever offered by the newly founded Society of Arts. This was the earliest of Cosway's long succession of prize winnings. His success as a fashionable portrait painter was established by the Prince of Wales, who admired a portrait by Cosway of Mrs. Fitzherbert and immediately fixed a sitting for himself. After the King's recognition Cosway's fame was made, he was overwhelmed with clients and he boasted that he *dispatched thirteen or fourteen sitters a day*. Cosway's success heightened his innate personal vanity (given him, perhaps, as a compensation of Nature for his diminutive stature and his unfortunate facial resemblance to a monkey), and he lived a life of great splendour, giving evening concerts at Schomberg House and wearing elaborate clothes: *a little three cornered hat on the top of his powdered toupée and a mulberry silk coat profusely embroidered with scarlet strawberries*. His pomposity made him the butt of many lampoons and he was often known as the *Tiny Cosmetic* or *Macaroni Miniature*.

The most interesting miniature by Richard Cosway at Hertford House is the portrait, painted on ivory, of *Maria Smythe, afterwards Mrs. Fitzherbert* (Case B, No. 153—Plate 36), since it has an historical as well as an æsthetic significance. Maria Fitzherbert was a gay young widow in London when she attracted the attention of the Prince of Wales (later George IV). Her religious scruples prevented her from becoming his mistress and the pair were secretly married at Richmond

on the 15th December 1785. But the secret shared the common lot of swift exposure. The happiness of the marriage was spoilt by public curiosity and political disapproval, the verdict of the Pope being called at last to ratify the marriage in the eyes of the Church law. The Prince deserted Mrs Fitzherbert in 1811 in favour of the Marchioness of Hertford, wife of the second Marquess. From then on Mrs Fitzherbert lived a semi-retired life at Brighton, to whose fame as a resort of fashion she continued to contribute. William IV on his accession in 1830 offered her a duchy which she declined, but she accepted his privilege to clothe her servants in the royal livery.

Cosway's portrait is a masterpiece of fastidious technique, but even more skilful is the little air *Portrait of a Gentleman* (Case B No 175) of which the lines are defined with a lightness only equalled by the refinement of the pallid colours. Lightness was indeed Cosway's quality rather than an accuracy of draughtsmanship which he did not always reveal. Dr Williamson has aptly placed Cosway's unique charm in the exquisite lightness with which the portrait is placed upon the ivory like a bit of gossamer that has been blown into position, poised in the air and allowed to drop upon the ivory.

Cosway's rival was George Engleheart (1752-1829) but he was his antithesis as a man and as an artist. Whereas Cosway was vain and flippant Engleheart was painstaking and serious, and they each attracted a type of client suitable to their respective temperaments. The *beau monde* went to Cosway, whilst the *grand monde* favoured Engleheart, and the still more sedate members of the Royal Family were painted by the latter artist. Engleheart's fee-book, which is still in existence, is an interesting reflection of its owner's career; it includes the names of the oldest and most respected families in the country.

Engleheart's technique was akin to his personality: it was as downright and emphatic as Cosway's was glittering and elusive. The portrait of *Charlotte Augusta, Princess Royal*, daughter of George III (Case B No 151) is surely an accurate likeness, but beside a miniature by Cosway it lacks the sparkle which makes a miniature fascinating. The *Miss Pennyman* (Case B No 152) after the miniature in the collection of Admiral Sir Charles Frederick Hotham, although it may not be by Engleheart himself, is characteristic of his subject and style: a portrait of an intellectual young lady, carefully drawn, richly coloured and deeply marked with the impress of truth.

The third artist of the *Great Five*, John Smart (1741-1811) was a noble and distinguished punter and a favourite pupil of Cosway. Dr Williamson has noted a remark from a letter by Cosway to his wife: *John Smart's women are too stiff still, but I like his pictures with all my heart*, eulogy indeed from the sparing vainglorious Cosway. Smart had studied anatomy, and all his figures are flawless examples of anatomical construction, a quality which may support the tradition that he had seriously thought of becoming a surgeon. *Honest John* was Cosway's name for Smart, and no title could have been more fitting to his temperament or to his art. He belonged to a strict religious sect

called the *Glassites* (Michael Faraday was another member) whose chief eccentricity was their devoutness. His rather Quakerish style did not find him many sitters in frivolous London and in 1785 he went to India where he met with a marked success among the English residents although his cool and kindly colours appealed less to the rich Indian rulers who demanded something more congenial to the brilliant luxury of their palaces. Smart's work done in India usually bears the letter I beneath the signature as is the case with our portrait of a *Girl in White* (Case B No 177—Plate 36) an example of Smart's impeccable construction his smooth enamel-like technique cool delicate colours (note the soft grey of the hair) and unaffected skill.

The remaining painters of the *École Cosway* s gay and gallant pupil Andrew Plimer and his fellow Devonian Ozias Humphry R.A. are unrepresented at Hertford House.

The material used as ground work by the miniature painters of the eighteenth century was almost always ivory which took the place of vellum about the year 1700. Working concurrently with the miniaturists in ivory were a few painters in enamel the followers-on of the Frenchmen Petitot and Bordier who had practised in England during the Charles I period. Charles Bost a Frenchman was enamel painter to Queen Anne and Zincke a German was patronized by George II. The French workers perhaps took their tradition from the flourishing enamel manufactory at Limoges during the Renaissance. The foremost English enamel painter was Henry Bone (1755-1834) who began his artistic career as a painter of landscapes and flowers upon porcelain. He later became the chief enamel painter to George III. His paintings are rich in colouring but lack subtlety in style they were however very much in demand among his contemporaries *being very expensive fetching 21 guineas each*. Bone executed a few miniatures on ivory usually original compositions the enamels being mostly copies. Of our three enamels one of *Miss Paddon* (Case C No 280) is after a miniature by Gilbert Stuart Newton R.A. the others—two charming child studies of the *Ladies Anne and Gertrude Fitzpatrick* (Nos XI—A and C) are after portraits by Reynolds.

Bone's eldest son Henry Pierce Bone (1779-1805) assisted his father in the art of enamelling until the latter's death when he became the Household Painter in enamels to the King the Duchess of Kent and Princess Victoria.

H. P. Bone's smooth surfaces gave his enamels the appearance of highly finished oil paintings which greatly appealed to the taste of the English court who at that time delighted in works as oleaginous in sentiment as in material. The little miniature of Frances Stuart, Duchess of Richmond (*La Belle Stuart*) (Case B No 109) is an example of Bone's highly polished technique and hot brown colouring. *La Belle Stuart* was the famous beauty of the court of Charles II whose charms nearly caused a royal divorce. She is said to have been the model for Britannia on the copper coinage. Bone's large size miniature of *Lady Hamilton as a Bacchant*e (Corridor between Galleries IX and X) has an historical

significance rather than artistic (it was bequeathed rather strangely by Sir William Hamilton to Nelson), and is described in Chapter XXII *Objects of Historical Interest*, p. 140

(b) *French*—The only other country besides England to exploit the art of the miniature to a high degree was France where the tradition of manuscript illumination, so much to the fore in the fourteenth and fifteenth centuries, was readily adapted to the newer art. In the sixteenth century, portraiture in France became the rage, and people of fashion sat for their likenesses in every size. Albums were made for the small drawings, and occasionally miniature portraits were executed for the more fastidious sitters.

Two striking examples of renaissance miniatures are the portraits of *Jean de Thou and his wife Renee Baillet* (Case B, Nos. 104, 105) by the anonymous artist who executed thirty-six drawings in the album of portraits in the *Bibliothèque Nationale*, Paris known after its previous owner as the *Lecurieux Album*. These portraits may be compared with the *Holbein Self Portrait* (No. 93). The Frenchman's work is less brilliant than the German's, but both have the same conception of a miniature portrait—a full size portrait on a tiny scale—very different from the more archaic illuminatory style of our own *Nicholas Hilliard*. The anonymous artist of the *Thou* portraits possessed a baffling minuteness of vision, the lace on the lady's corsage is so finely portrayed that it seems almost more illusionist's than artist's work.

The seventeenth century in France was not conducive to the art of miniature painting since the great classical revival which marked the age demanded something more monumental to fit the *Grand Manner*. Towards the end of the century, however, *Petitot* became famous for his microscopic miniatures—usually for snuff boxes—and he gathered around himself a number of apprentices and workmen, who seem to have vied with one another in seeing how much smaller than a farthing they could reduce their little medallions.

The eighteenth century was, above all, the golden age of the miniature, which flourished under the ægis of *Madame de Pompadour*, the faithful patroness of the delicate and the dainty. It is no wonder, then, that her painter *Boucher* tried his hand at the miniature although very few miniatures actually by him are known. He was, however, greatly imitated by his contemporaries and successors, as were other painters of the period, particularly *Fragonard* and *Nattier*, their compositions being frequently copied or adapted to the miniature form. Our little *Marquise de Pompadour* (Case B, No. 89) after *François Boucher* was at one time thought to be an original, but the technique has a woolliness and the drawing a degree of carelessness (note the formless drawing of the hands) of which *Boucher*, even in his most loosely constructed mural decorations, would hardly have been capable still less in a form of art whose point depends upon its power to withstand the closest examination.

Hardly less rare than miniatures by *Boucher* are those by *Fragonard*,

the charming *L'Indiscret* (Case C No 350), but equally wittily he could paint an outdoor scene of *galanterie* such as the *Lovers in a Park* (Case B No 150), or the *Déjeuner du Chasse* (Case B, No 154)

Another Swede by birth who is usually counted among the French school of miniaturists is Pierre Adolphe Hall (1736-1793), a leading member of the *Grand Cing*

Hall's miniatures are characterized by their rich, harmonious colour, his finest miniature in this Collection, *The Family of the Painter* (Case B, No 142), is an example of his skill in colouring, being a delicious blend of creamy white, blue and a crushed strawberry pink. The flesh tints, too, have a beautiful transparency emphasized by the sober-coloured background. This innocent looking family brought Hall some of the griefs which culminated in a fatal attack of apoplexy. His wife (in pink)—a great niece of Oudry the animal painter, whose work is seen on the walls of this gallery—never made him happy and eventually she lived at Versailles apart from her husband who remained in Paris an event which her wedding seemed to forecast, for she was married in widow's weeds as mourning for the King of Sweden. His daughter Adelaide (the baby in the miniature) was to become a widow in six weeks, her husband being guillotined early in the Revolution.

Out of the thirteen fine miniatures by Hall in this Collection particularly interesting are the portraits of *Madame Elisabeth*, sister of Louis XVI (Case B No 132), who, despite her well known unselfishness and her attempts to cut down the extravagances of the court, was a victim of the Terror, out of loyalty to the King, *Mlle Ledoux* (Case B, No 193), the painter, a pupil of Greuze, who became noted for her studies of girls' heads, and *Hedvig Elisabeth Charlotte* (Case B, No 143), daughter of the King of Sweden a thin waisted lady holding flowers, who aptly recalls a French contemporary's criticism of the painter *Il a une légèreté de la touche vigueur du coloris hardiesse incomparable du pointillé*

Luc Sicard (1746-1825) later known as Sicardi to distinguish him from his father, also an artist, is a less gossamer like painter than Hall, but his work has a smooth quality—partly due to the very minute stippling of the flesh—which gives it an enamel finish comparable with that of John Smart. His pleasing colouring, too, is another point which these two painters have in common, as well as the intelligent character which they both give to the faces. Lespinasse notes that in painting a face, Sicardi emphasizes the cavity of the eye socket by laying the shadow on the eye lid. He insists, too, on the point of the chin and arranges the hair about the face like a halo.

As painter to the King, Sicardi made many miniature portraits of Louis XVI and Marie Antoinette, he is known to have executed more than thirty miniatures of members of the royal family between the years 1780 and 1784. The Wallace Collection possesses two small portraits by Sicardi of Louis XVI (Case B, Nos 84—Plate 36, and 94 the former very small) as well as other fanciful portraits (Nos 167 186 196, 286) of women and girls in elegant attire.

François Dumont (1751-1831) was a more sober painter than Sicardi showing a special affection for soft colours such as greyish blues and pale violets which gave his portraits a fragility and sadness in keeping with his usually rather solemn sitters. He is sometimes known as *le peintre-crêpuscule*. Like Sicardi Dumont had his special mannerisms in the painting of the face and the posing of the figure. One may note the little upward turn which he gives to the mouth (*des sourires réticents*) and he often conceals the sitter's hands. An interesting portrait by Dumont is that of the *Dauphin* (Case B No 197) son of Louis XVI whose separation from his parents during the Revolution must have increased the misery of all concerned. Contradictory reports garble the story of the little prince's imprisonment, some say that he died in prison of a filthy disease others declare that he was substituted in his cell by a scrofulous child and was smuggled out of prison in a basket. It may be noted that Dumont has painted the little prince with brown eyes although all other portraits and contemporary descriptions of the Dauphin show the eyes as blue.

Dumont's brother Tony, was also a miniature-painter of repute, and as they both signed their work with the surname only, confusion between the two is frequent. To François however are usually assigned the larger full length miniatures such as the *Madame Vierge Le Brûlé* (Case C No 244) a study in his favourite pallid shades with an insistence upon mottled grey mauve and palish yellow.

The great rival artists of the late eighteenth century were Augustin and Isabeau. Both worked under the régime of Louis XVI both lived through the Revolution both saw the rise and fall of Bonaparte and received official posts under the Restoration.

Jean Baptiste-Jacques Augustin (1759-1837) carried on the art of the miniature-painting into a further stage since he greatly added to the already large number of colours on the miniature's palette. It has been pointed out that French miniaturists of the mid-eighteenth century used as many as seventeen or eighteen different flesh tones, Augustin increased the number to twenty-five. Augustin's work is always fresh and original moreover it is varied. *Il a fait ses premiers portraits en une plus grande variété de tons*. Though it may lack the wit and sparkle hitherto found in the work of the first French miniaturists Augustin's style has a compensating virtue and his portraits have often as Dr Williamson remarks a curious English look.

The Wallace Collection possesses several fine miniatures by Augustin notably the *William Prince of Orange* (Case C No 249) and two small studies of *Napoleon Bonaparte* in the central case A devoted to Napoleonic portraits (Nos 204-233). Augustin did not confine his work to the painting of miniatures and drew a fair number of portraits in black chalk.

Jean Baptiste Isabeau (1757-1805) began his career as a painter in a very humble way by decorating ivory buttons, and he rose to become the supreme society miniaturist. His experience at court covered the reigns of Louis XVI, Napoleon I, Louis XVIII and Louis XVIII.

Philippe and Napoleon III At the court of Bonaparte he was a favourite, both the Empresses, Josephine and Marie Louise, sat many times to him and he saw the whole Napoleonic pageant unroll itself before his eyes His *Mémoires*, published posthumously in 1859, contain a brilliant description of the first Imperial court

Isabey's work underwent a change as his popularity increased, his early manner is velvety and minute in contrast with his later broader style, when he painted more in the transparent manner of Richard Cosway. His success at painting pretty women in soft, white drapery stereotyped his style, having painted one sitter with a gauze scarf twisted about her head, he almost made a formula of this, so that a contemporary remarked *Isabey ne sortira plus du romantisme légèrement sucré* He often substituted paper for ivory, being a swifter process, and the paper ground helped him in obtaining his "gauzy" effects The transparency, however, of Isabey's work, although it flattered women, runs the risk of becoming anæmic and tends to give his work the effect of a washed out water colour Isabey kept, moreover, almost always to the same form for his fashionable miniatures, choosing a long oval, practically elliptic

Of the numerous examples of Isabey's miniatures in the Wallace Collection the following may be singled out for special interest —

Case C—

- No 266 *Portrait of the Artist* A dramatic work, in the smooth velvety technique of Isabey's earlier manner
- No 250 *Madame Isabey* The artist's second wife, Rose Maystre, whom he married at the age of sixty two, a few months after the death of his first wife, Jeanne Laurice de Salienne
- No 255 *Madame Dugazon* The opera singer who achieved fame more by her impassioned acting than by the beauty of her voice She remained a staunch royalist through the Revolution, and caused the displeasure of the mob by publically acclaiming the presence of Marie-Antoinette in the royal box of the theatre in which she was playing
- No 262 *Mlle Mars* The famous actress of the *Comédie Française* Painted on paper.
- No 260 *The Duke of Wellington* Bought for Lord Hertford in Paris for the sum of over 10 000 francs Painted on paper

Central Case A—

- No 223 *Napoleon and Josephine* The date on the portrait of Napoleon is 1812, three years later than the divorce The miniatures, therefore, cannot have been intended as pendants to each other
- No 211 *The Empress Marie Louise and her son, the King of Rome*

Isabey's most successful pupil, Jean Urbain Guérin (1760-1836) was a more versatile artist than his master. He had two distinct methods of painting: some of his miniature-portraits are large and bold with swift movement and strong dramatic colouring, whilst others are contrastingly minute, with delicate details and highly meticulous stippled work. From the time of his arrival in Paris from Strasbourg he was deeply influenced by the frescoes from Herculaneum and Pompeii which had become known through the reproductions in an archaeological journal *Antichità di Ercolano*, published at Naples between the years 1757 and 1779.

Both the miniatures by Guérin in the Wallace Collection (Case B, No. 161, *Georgiana Duchess of Devonshire* and *Lady Elizabeth Foster*, and No. 163, *Portrait Group of Two Ladies*) are examples of the modish portraiture of two women in profile, and both are set against a black background. They represent Guérin's more delicate and graceful style. The finer of the two, No. 163, has traditionally been known as the *Misses Gunning*, but their features do not correspond with the other authenticated portraits of these famous beauties nor are their costumes of a corresponding date with the fashions of the ladies' youth. Both these miniatures reflect Guérin's fondness for the antique cameo.

With the Restoration the art of the miniature lost much of its former fantasy and glamour and the miniature portrait dwindled into an oil painting on a small scale. A similar change took place in England during the early Victorian era and such artists as J. Mansion (c. 1785-after 1834) in France and Sir William Ross R.A. (1794-1860), in England were working on parallel lines. Their highly finished portraits of fashionable ladies in their smartest clothes were bound to be a centre of attraction at the annual exhibition at the Salon or Royal Academy. Mansion was a more sensitive artist than Ross. The numerous portraits in Case C, either by him or in his style, show a genuine originality and a skilful handling of colour. The so-called *Mrs Mills* (No. 283) in a white plumed hat, the *Lady in a Blue Dress with Cornflowers in her Hair* (No. 284), and the *Lady Wearing a Chaplet of Pink Roses* (No. 317) have each a spontaneous charm and a genuine unaffected prettiness which show up Sir William Ross' *Duchess of Sutherland in her Box at the Theatre* (No. 279) as a slickly painted alabaster-like set piece.

Mansion had a low opinion of contemporary artists in England and he criticized rather harshly the English school of miniature-painting. He remarked in his treatise on the art that English artists did not make enough use of *gouache** the colours consequently fading too quickly. He recommended that the first washes of *gouache* should be pale and over these broad washes the shadows and lights should be laid in with final glaze. Also whilst praising the English painters for their flesh tints he found fault with their manner of painting the dress and other accessories: criticisms which, in the light of Cosway, Engleheart or Smart, may be taken with a liberal pinch of salt.

* Opaque colour a ground in water and thickened with gum and honey.

(c) *Austrian* — French art in the eighteenth century won the attention of all Europe and each centre of culture looked to Paris as the model of elegant civilization. The palaces and châteaux of Central Europe were decorated and furnished in the French style and every German princeling vied with his neighbour in creating a residence nearer in perfection to the French criterion. Schonbrunn was the Austrian Versailles and there artists were employed to emulate the French in the smallest detail. Miniature-painting was of course encouraged and Friedrich Heinrich Fuger (1751–1818) a German from Stuttgart achieved fame in Vienna for his portraits in little of the Austrian nobility. Our portrait of *Two Unknown Sisters* (Case B No 176) is a fine example of his delicate workmanship and skilful composition. The miniature was formerly ascribed to Cosway with whose work Fuger has so many affinities that he is sometimes known as the *Cosway of Vienna*. His colouring however is usually richer and his composition has more assurance than that of the exquisite, though occasionally inaccurate English master.

ILLUMINATIONS

Certain fine pages from illuminated books are to be found in Gallery III (Case A). Notable are —

- No 46 Illuminated Initial *The Entry of Christ into Jerusalem*. Two boys stand in front of the ass one of them reverently spreads his cloak before the ass's feet.

Probably by the miniature painter who illuminated some of the pages in the *Sforza Book of Hours* in the British Museum. The names of Ambrogio da Predis and Antonio da Monza have been cited in this connection.

- No 60 Page from the *De Consolatione* of Boethius. Boethius in his house is listening to the comforting precepts of Philosophy whilst out of doors Fortune turns her wheel.

Probably by *Maître François* illuminator of the *Cité de Dieu* in the Bibliothèque Nationale Paris.

- No 61 *The Legend of Trajan and the Widow*. Trajan on his way to battle was stopped by a poor widow who demanded vengeance for the innocent blood of her son whom Trajan's son had killed. The Emperor with characteristic clemency gave up his own son to the widow in place of her dead child.

By or after H. S. Beham the German painter and engraver (1500–1550).

- No 63 Another page from the same manuscript as No 60. Boethius on his doorstep meets Philosophy and the seven Liberal Arts (grammar, rhetoric, logic, music, arithmetic, geometry, astronomy).

- No 64 *The Baptism of Christ (Plate 37)* Flemish school of the late fifteenth or early sixteenth century. This is the finest illumination in the Wallace Collection. It is notable for its cool colouring and its elegant forms. The design is very curious, being distributed into three separate tiers in a manner reminiscent of the Persian style of miniature-painting. In the landscape background are depicted St George slaying the Dragon, the Transfiguration and the Raising of Lazarus.
- No 69 *Jesus and the Soldiers of the High Priest in the Garden of Gethsemane*. To the left stand a group of Apostles among whom is Peter, holding the sword with which he has just cut off the ear of Malchus.

GALLERY XI

- No 759 *Galeazzo Maria Sforza, Duke of Milan praying for Victory*
By Cristoforo da Predis
- If the identity of *A Boy Reading* (538) by Vincenzo Foppa (Gallery XVII) be correctly fixed as Gian Galeazzo Sforza, this miniature is a portrait of his father. A portrait of his mother, Bona of Savoy, is in the National Gallery.

CHAPTER XXI—GOLDSMITHS' AND SILVERSMITHS' WORK

GALLERY X

THE table-case in Gallery X contains some handsome examples of the heavily embossed and ornamented plate which was made in great quantities during the sixteenth century. The most important pieces are as follows —

- No 103 Cup and cover silver gilt adorned with precious stones. The stem is supported by four figures of negroes, the summit is formed by a group of St George and the Dragon.
- No 104 Salt-cellar and cover silver embossed and gilt. A fine example of English work of the earlier Elizabethan period.
- No 109 Salver silver embossed and gilt. Decorated with figures of the gods and goddesses in Olympus. Viennese, late sixteenth century.
- No 110 Large salver silver embossed and gilt. In the central boss are the arms of Pope Pius IV and around it symbolical representations of the Four Seasons. The outer border shows the Sun and the Moon and the Planets as gods and goddesses drawn in their chariots. Portuguese, second half of the sixteenth century.
This piece and No 111 closely resemble a silver basin and ewer in the Palazzo Coccopani at Modena. They were executed by agreement between Franco Lercaro, a Genoese, and Antonio de Castro, a Portuguese artist, in 1565.
- No 111 Large ewer silver embossed and gilt. The handle is formed by a winged dragon. On the cover are the arms of Pope Pius IV. *En suite* with No 110.
- No 112 Circular salver silver embossed and gilt. The arms in the central boss closely resemble those of the Falkner and Tschann families of Basle. Spanish, beginning of the sixteenth century.

CHAPTER XXII—SOME ANTIQUITIES AND OBJECTS OF HISTORICAL INTEREST

THE collection contains the following objects whose interest is mainly historical * —

GALLERY IV—WALL-CASE XXVIII

Nos 1673-83 Part of the treasure of King Koffee Kalkali of Ashanti, brought from Coomassie on the occasion of the late Field Marshal Viscount Wolsey's Expedition in 1873-74

The objects, which are all of virgin gold, comprise —

A Pair of Terminals in the shape of Birds from the State Throne of King Koffee (Nos 1673-74)

Three Finger Rings (Nos 1675-77)

Burial Mask This reflects the custom of burying the chief of a tribe with his likeness in gold beside him (No 1683)

Executioner's Sword and other Weapons (Nos 1682, 1678-81)

TABLE CASE J

No 498 *The Tongueless Bell of St Mura* A curiosity bought in the first half of the nineteenth century from a poor fisherman of Lisfannon Tahan, its last hereditary keeper. It is thought to have belonged to the monks of the famous abbey of Tahan in Innishowen, County Donegal, founded in the seventh century by St Mura. For centuries this abbey was noted as a repository of highly venerated relics including several curious manuscripts written by St Mura, his crozier and this bell. The bell which is said to date from the seventh century has runic ornamentation of the ninth and eleventh centuries and at the top some later work, probably of the thirteenth. The finest, earliest ornamentation is the design of runic knots seen on the right hand side of the base where a portion of the later outside covering has been removed to disclose it.

The legend runs that the bell descended from heaven, and that mortals were warned of its approach by its violent ringing. A crowd collected expecting the arrival of an unearthly visitant, all they saw was the bell which as it approached almost within reach ceased to ring, and the tongue was observed to unhook itself from the bell and return towards the skies. The bell was venerated as an object of healing and was thought to be of particular value to women in childbirth, who drank from it as from a cup. It was used extensively for this purpose in the neighbourhood of Innishowen until its last keeper, the fisherman, disposed of it to a man named Reynolds for the sum of £6. The departure of the bell caused a great disturbance among the people of Innishowen, who were only reconciled to its sale by the extreme poverty of its owner.

* For the personal possessions of members of the French Royal House see Chapter XVII *Objects from the Royal Châteaux of France*. Other objects of historical interest are in Galleries I and IX (see Chapters XVI and XVIII).

THE ARMOURY

GALLERY VI

Case 13, No 669 *The Dagger of Henri IV.* This dagger, together with a rapier now in the Musée de l'Armée, Paris, was given by the City of Paris, on the 11th December, 1600, to Henri IV of France, on the occasion of his marriage to Marie de Médicis

Case 13, Nos 666-668 *Sword and Gauntlet of Henry Prince of Wales,* eldest son of James I, who died suddenly in November 1612, at the age of 18, after a game of tennis while typhoid fever was still upon him. The sword bears on the blade the feathers of the Prince of Wales. The gauntlet belongs to the complete armour, now at Windsor Castle, made for Henry by William Pickering, master workman, or by another craftsman of the Greenwich School

GALLERY VII

Case 4, No 117 Falchion bearing the crowned arms of Cosimo dei Medici (1519-74) encircled with the Collar of the Golden Fleece

Case 5, Nos 138, 139, 140 Serving knives which belonged respectively to Philip III, Duke of Burgundy, Nicolas Rolin, Chancellor of Burgundy under Philip the Good, Charles I, Seigneur de Gaucourt, Lieutenant and Governor of Paris and one of the leading French bibliophiles of the fifteenth century

Case 5, Nos 186-8 The knife, fork and case of Teresa Cunigunda, daughter of John Sobieski, King of Poland, and second wife of Maximilian Emanuel, Elector of Bavaria. She married in 1694 and died in 1730

CHAPTER XXIII—ARMS AND ARMOUR (EUROPEAN)

(Galleries VII, VI and V)

AMONGST the armouries of Europe that at Hertford House has a fine claim to eminence. The great collection at Vienna is perhaps, the foremost, followed closely by those at Madrid and Paris. In England the two most noted collections, besides that formed by Sir Richard Wallace, are the Royal Collection at Windsor and the Armoury of the Tower of London.

The armour at Hertford House does not pretend to a historical comprehensiveness. The complete development of an armour or weapon throughout the ages cannot always here be studied, its claims lie, rather, in the high quality of almost every piece and in its representative character.

No suit or portion of a suit of armour in the Wallace Collection dates earlier than the end of the fourteenth century, the earliest exhibit being the pair of gauntlets (Nos 6-7) in Gallery VII case 1, dating from the years 1380-1400. These very rare gauntlets are of the highest interest on account of their early date and their fine workmanship; they are unique in this country, the nearest equivalents being the gauntlets, of the same type but of indifferent workmanship hanging over the tomb of the Black Prince in Canterbury Cathedral. Of about the same date is the fine visored or *pig faced* bascinet (No 74, Case 2—in the centre of the Gallery). The staples and *camail* (mail for the protection of the neck) are modern. The statuette in carved wood of St George at Dijon shows a bascinet of this type with all the details clearly and beautifully rendered.

Armour of a date earlier than the fourteenth century is rare, as it was not until about the middle of the thirteenth century that mail began to be reinforced. For our knowledge of armour before the fourteenth century we are dependent on external evidence given by brasses, seals, effigies or illuminated manuscripts. The brasses and sculptured effigies are the most reliable guides, as they were usually faithful representations of the dress and equipment of a knight, made shortly after the death of the person whose memory they commemorate.

Mail was introduced into Europe from the East, but the actual date of the transference is unknown. It has long been a matter of controversy as to whether the garments worn in the Bayeux Tapestry are intended to represent chain mail or merely a leather garment or hauberk on which rings of mail were sewn at regular intervals. Sir Guy Laking believed that these hauberks were composed of real chain mail.

Although the wire from which the links were formed was originally hammered out from the solid bar, Baron de Cosson has proved that corporations of wire-drawers existed before the fourteenth century. The wire was wound round a stick of the diameter required and then cut off into rings. The ends were then flattened, pierced and riveted—a laborious process.

A little cap or coif of mail (No 337) in Case 6 is an example of riveted mail, in which each link is interlapped by the next ring, and then joined by a little rivet — it is not earlier than late fifteenth century

At the beginning of the fourteenth century, fashions in armour changed. Hitherto defence had been mostly achieved by mail, but that was now reinforced by plate. The breast, back, legs and arms were gradually protected by separate pieces of plate armour, the helmet and gauntlet were developed and sollerets added*. A later elaboration of the gauntlet was the locking gauntlet [example in Gallery VII, Case 5, No 196], in which the plate covering the finger tips is prolonged to reach, when turned back, the lower edge of the cuff, where it is generally locked by a turning pin or stud.

In the fifteenth century mail became less and less used, and the plate reinforcements were gradually replaced towards the end of the century by the full plate armour. The new form had undoubtedly advantages over the old. The chain mail was, admittedly, more beautiful and more supple, but its great weight, and the fact that it afforded little protection against heavy smashing blows, such as could be delivered by the mace or axe, rendered it altogether inferior as a means of defence.

In Gallery VII, Case 1, are various fine examples of the plate reinforcements to mail armour. Notable are —

Nos 19 and 24 Brassards and gauntlets German, c 1460

Remarkable by reason of their early date. Although often represented in pictures actual specimens are rare.

No 22. Bevor (to protect the chin) German, c 1480

Nos 32 and 16 Breastplate and backplate Italian, c 1480

Nos 37 and 47 Mitten gauntlets. Compare the fingered gauntlets (Nos 52 and 61) German, c 1515

Nos 51 and 60 Cuisses and knee-cops Italian, c 1520

These pieces belong to the same harness as the armet (No 83)

The method of reinforcing mail by plate can most clearly be seen in the composite suit (No 340) in Gallery VII, west wall third panel, which is made up from at least three different suits. Parts are very largely restorations. From head to toe the pieces are as follows —

Salade and visor

Bevor

Breastplate and backplate, or breast and back

Tassets

On arms

Pauldrons (shoulder pieces), elbow-cop, shell vambraces (to protect the fore arm), and mitten gauntlets

Besagues or rondels (to protect the arm pits)

On legs

Cuisses, knee-cops, greaves

On feet

Sollerets

* In the Bayeux Tapestry the hands have no defence except that provided by the quillon of the sword. It was probably towards the end of the thirteenth century that the gauntlet appeared as a separate piece of armour.

The finest example of armour in the Wallace Collection of the type which combines plate and mail is the famous war harness (No 620—Plate 38) in Gallery VI (South German, c 1475–85). The style is that commonly known as late gothic, the quality of workmanship being shown at its zenith, before the dignified simplicity of the "Gothic" passed into the more decadent elaboration of the "Maximilian". In this suit all the various pieces of the knight's armour, as they were seen in the composite suit in Gallery VII, can be studied with finer examples (although parts are heavily restored), but the equipment for the horse or bard is an additional interest showing the large and exceptionally complete chanfron (head piece), made up of fourteen lames, and a fine crinet (mane piece). The wooden saddle and the stirrups do not belong to the bard, they are probably of a later date.

Fine examples of saddles are in Gallery VII Case 7, including a celebrated German saddle (No 296), c 1440–80 bearing carved figures of a man and woman, with scrolls recording their words of love. Another interesting saddle is in Gallery VI, Case 8, the war saddle (No 427), dated 1549.

From the 'Gothic' full plate armour was evolved the next distinctive style, the "Maximilian," so called because it came into fashion during the latter part of the reign of the Emperor Maximilian (1486–1519). This type of armour is distinguished by the radiating fluted channels, each "flute" being made for the purpose of deflecting the course of any weapon. Moreover, the flutings added to the strength of the suit without increasing its weight*. Another characteristic of the type is the square-toed *sabatons* which took the place of the pointed *sollerets*. Among the fine examples of 'Maximilian' suits in the Wallace Collection may be noted the fluted armour (No 779) in Gallery VI, south wall, Case 9F. This armour, which is Nuremberg, c 1546, bears on the apex of the breast-plate the double beaded eagle. The suit was brought from Vienna by the French General Amiel, who was afterwards killed at Waterloo. Another fine armour of the "Maximilian" type is No 763, south wall, Case 9I. Both these suits show the square-toed *sabatons*, as contrasted with the pointed *sollerets* on the "Gothic" equestrian suit (No 630). An unusual armour of the Maximilian period is the celebrated three quarter suit (No 379–80), on the south wall of Gallery VI, Case 8, decorated with slashes (German, c 1520), in imitation of contemporary costume. These "slashes" may, in their turn, have been originally intended to represent the cuts received in warfare.

The climax of fine armour was reached in the beginning of the fifteenth century, after which began the decline. The general use of gun powder altered the entire system of warfare, and chivalry was superseded by tactics. Gradually plate armour—although use was made of it up till the mid seventeenth century, the period of the Civil Wars—became relegated to the tournament field rather than to the field of battle.

* Mr James G. Mann in his *Notes on the Armour of the Maximilian Period and the Italian Wars* 1929 p 233 says the earlier Maximilian armours show fluting of a less pronounced kind than the later ones. The more boldly fluted style seems to have come in c 1520.

The fantastic tournament armour of the later period contrasts with that of the earlier, as do the bulky knights of the post Maximilian period of the sixteenth century contrast with the slim graceful figures of the age of chivalry. Civil costume and armour acted and re-acted on one another in the matter of decoration. Thus the same motives would be embroidered on the trunk hose, doublet and cloak as those which were etched on the armour worn with them. Clothes, indeed, of the sixteenth century were uncomfortably like the armour: the slashed costumes gave greater freedom, but many garments were unbearably stiff so that the gallants of the day could hardly stoop or *decline themselves to the ground*.

The decoration of armour in the sixteenth century was produced mainly by means of etching, chasing, embossing, damascening and gilding. Another favourite way of heightening the decorative effect (particularly in German suits) was to blacken a part of the surface so as to show up more strikingly the rest of the bright steel. Italy led the way in supplying Europe with some of its finest armour, and for sheer beauty of line and protective power perhaps no finer pieces have ever been produced than those from the house of Missaglia of Milan (see Nos 39, 75, 85-6). In decoration also the Milanese led the way, as will be seen on looking at the famous half suit (No 482-3) in Gallery VI, Case 9B known as that of Alfonso II Duke of Ferrara. This is ascribed to Lucio Piccinino. As a piece of parade harness upon which the goldsmith has exploited his entire skill this suit is unsurpassed in Europe, but its very exuberance of decoration clearly shows the decadence into which armour fell as a defensive method of warfare: it bears the same relation to its former self as that which the magnificent uniforms worn to-day at a King's *Leide* bear to the soldiers' khaki. To the same hand, but with no degree of certainty, is attributed the famous oval pageant shield (No 632) in Case 12 which bears at the top the interlaced crescents and conjoined monogram (barred D's forming a double H) of Diane de Poitiers and Henri II. The centre is superbly embossed with an elaborate composition representing Scipio Africanus receiving the keys of Carthage after the battle of Zama 202 B.C.

Another fine example of enriched armour, that was equally good as a means of defence is the so-called *Buckhurst* or *Greenwich* armour (Nos 434-9, Case 9) a superb harness made for Thomas Sackville afterwards Baron Buckhurst, a nobleman and diplomat of great intelligence and culture. He was delegated by Elizabeth to announce the death sentence to Mary Queen of Scots, a duty which he performed with dignity and gentleness, receiving from the Queen a *Caltrey* which is still at Knole. There is a miniature in the Royal Collection at Windsor Castle by Nicholas Hilliard of Buckhurst wearing this armour.

The identity of the chief armourer of the famous Greenwich school has been the subject of much research and speculation. A drawing of or for, the Buckhurst armour appears in a MS. now in the Victoria and Albert Museum. Upon one of the drawings in the MS. appear the

words *Thes peces were made by me Jacobe*, and the late Wendelin Boëhem considered that *Jacobe* might be the celebrated Innsbruck armourer Jacob Topf, but later research has failed to confirm this supposition. It is more probable that he was *Jacob Halore or Halder*, who was keeper of the Queen's calivers in the Tower from 1595-98.

Another piece of armour of the Greenwich School is the gauntlet of Henry, Prince of Wales, in Gallery VI (Case 13, No 668), already mentioned on p 141. It belongs to a complete suit now at Windsor Castle, and was probably made by William Pickering a *master workman* at Greenwich under James I. About 1870 this gauntlet was offered to the authorities at Windsor Castle to replace upon the suit, but the price asked for it was then considered too high, and Sir Richard Wallace later purchased it for £250.

Helmets—The most important piece of defensive armour was the helmet. The helmets shown in the Bayeux Tapestry are all conical with a *nasal*—a bar coming down to protect the nose. To trace the development of the helmet during the following centuries is a difficult matter, and as that development cannot be illustrated by examples in the Wallace Collection, it will not be attempted. The various types will be described without strict chronological sequence.

In Gallery VII, Case 3 is a rare English tilting helm or *heaume* (No 78), dating from about 1515. This helm may at one time have been buried, as earth still adheres to the inner crevices. Another example is seen on the armour for the joust (No 327) on the West wall, second panel which shows the equipment worn for the German joust (*Stechzeug*), whose object was unhorsing or the splintering of lances in a course run in the open field or list without a barrier between the combatants*. The various grooves and pitted marks upon the suit are relics of thrusts made with a pointed lance, instead of the recognised jousting lance with the affixed coronal to blunt the point.

Lighter than the helm was the bascinet (from the French *bacyn*) which was originally a pointed iron skull-cap and was in use from about 1200-1400. Sometimes it was worn under the helm, which was often carried hanging by a chain from the saddle and was only put on at the moment of going into battle. The celebrated *pig faced* bascinet (No 74) in Gallery VII, Case 2, is well known even by the non-specialist public probably on account of its arresting and highly descriptive title. This form of vizored bascinet was a common and effective headwear in the fourteenth century, and its shape was a frequent topic of the contemporary joker, who made fun of the *nez retroussé*.

Another strangely fashioned but much later, headpiece is the *eagle faced* helmet (No 257) in Case 6, of which the beak alone is sharp enough to realize the double aim of inspiring terror in the enemy as it successfully defends its wearer.

* This course survives at Siena in the annual *Palio*.

The bascinet was followed by the *salade* (from the Italian *celata*), it originated in Italy, the great armoury of mediæval and renaissance Europe. It was evolved from the bascinet and the chapel de-fer (note example of the latter in Gallery VI, Case 12, No 640), and was not fixed to the body armour, thus allowing the head to move freely.

The *salade* is an open helmet of shell like form covering the sides of the face and the back of the neck. Its earliest representation is on a brass of Sir Robert Staunton (1458) in Castle Donington Church, Leicestershire. In the Victoria and Albert Museum is an English sallet which served as a model for the St George of the Cavalry Memorial, Hyde Park. The *salade* was often richly decorated, one made for the Duke of Burgundy in 1443 was valued at 10 000 golden crowns. Shakespeare knew of the efficacy of the *Salade*. Jack Cade in *King Henry VI*, Part 2, says, *Many a time but for a sallet my braine-pan had been cleft with a brown bill* (Act iv, Scene 10).

Fine examples of the *salade* in the Wallace Collection are in Gallery VII, Case 1, Nos 31, 39, 62 and 72, and in Case 3, Nos 75-80.

The armet or close helmet (perhaps from the French *armez* or *armette*, diminutive of *arme*) followed the *salade*, and is mentioned by Oliver de la Marche as early as 1443. The name is supposed to be a corruption of *heaumet*, the diminutive of *heaume*. It is a completely closed helmet, such as is worn by some of the fighters in Paolo Uccello's famous picture *The Rout of San Romano* in the National Gallery. Examples of armets are in Gallery VII, Case 3, Nos 81, 83, 84 and 85.

The *burgonet*, an open helmet of Burgundian origin, was another form of defensive headwear, which became common in the mid sixteenth century. Its distinguishing features are the umbril or brim projecting over the eyes and the upstanding comb or (in some cases) three combs which appear on the skull piece. At the base of the skull is fixed the panache or plume holder. Examples of *burgonets* are in Gallery VII, Case 4, Nos 104, 105, 107, 108. In the best examples, such as No 108, the comb is forged with the skull out of one piece of metal. The *Burgonet* was sometimes grotesquely fashioned to represent a man's face as in No 108.

About the middle of the sixteenth century the most common forms of helmet worn by the foot soldiers were the peaked or conical helmets known as *morions* and *cabassets*. The *cabasset* is usually to be distinguished by the curious little point or "stalk" projecting from the apex. The brim, too, is generally straight, whilst that of the *Morion* usually curves upwards.

In Gallery VI Case 10, are numerous examples of *morions* and *cabassets*, particularly handsome are the combed *morions*, such as Nos 481 and 516 in Case 9, and No 540 in Case 10. A fine *cabasset* is No 539 in Case 10.

In the elaborate tournament armour of the High Renaissance the helmet played an important and highly decorative part. The fine tilting helmet (No 667) in Gallery VI, Case 13, which once formed part

of the suit made for the Emperor Maximilian II, now at Vienna, illustrates the custom of placing the ventilation holes on the right hand side of the face—the opposite side to that on which the etiquette of the lists allowed the lance thrust to be made. A curiosity among helmets is the skeleton folding helmet (No. 1132) in Gallery V, Case 24, to be worn in the lining of a hat.

A few notes on the wearing of armour may help the reader to place the armoury at Hertford House against a more vivid background of history. Armour was usually put on from toe to top, as the extreme weight of the central portions made bending almost impossible. It was, indeed, the weight which entailed the gravest danger, as it was impossible for a man once in armour to get out of it without help and difficult for the knight to pick himself up once he had been thrown down. To slay a man on the ground needed a brutal onslaught, for the armour might withstand the strongest thrusts from sword or spear. Philippe de Commines in his *Mémoires* describes how stragglers on the battle field would break the vizards of men with their hatchets and cleave their heads as they lay helpless on the ground. As firearms gradually took the place of hand weapons the wearing of heavy armour became less and less efficacious and more and more irksome—the soldiers of the seventeenth century, indeed, had to be paid a penny a mile for wearing it when on the march. Beneath the armour a doublet of coarse material, called 'fustian,' was worn (any thinner material was bound to be torn). For knights the fustian was lined with satin to prevent the rough surface from rubbing against the wearer's body.

As armour began to grow out of fashion its inconvenience was trifling compared with the still greater alarms of gun powder. King James I highly approved of armour on the grounds of safety, and wittily remarked that *it preserved a man from being injured and prevented him from injuring any one else*. The last official use of plate armour in England was at the Coronation of George IV, when the King's Champion, Dymoke, threw down the gauntlet in Westminster Hall as a challenge to those who disputed the King's right of accession. Italy has maintained the use of certain suits for state occasions, the *Guardia Nobile* at the Vatican still wear the spectacular half armour of the sixteenth century.

Shields—The commonest weapons of defence and offence from the earliest times were the shield and the spear. The earliest known shields were of bronze and were circular, being held in the left hand by a handle which was directly under a central boss from which usually a spike projected. Later shields were narrower at the top and bottom than in the centre, and by the eleventh century—as can be seen in the Bayeux Tapestry—they were mostly pointed at the bottom and round at the top. Later still the shield grew flatter and shorter in proportion to the width. In the last days of armour, when armour was used primarily for its pageantry, the shield became the principle object upon which the armorial goldsmiths could advertise their skill.

Fine shields of various dates in the Wallace Collection are as follows —

GALLERY VII

Case 5, No 194 Circular shield or huckler Wood covered on both sides with *cuir bouilli* Embossed and tooled with a circular central panel representing an equestrian figure in Roman costume receiving a man's head on a dish Italian, c 1540

GALLERY VI

Case 13, No 673 Circular pageant shield decorated with subjects illustrating the history of the Emperor Charles V The inner circle of decoration shows the twelve Signs of the Zodiac

No 661 Circular pageant shield or huckler showing the retreat of Charles Brandon, Duke of Suffolk, after his defeat near Bray sur Somme, eleven leagues from Paris, in 1523 French 1523-1578

Case 12 No 632 The famous *Piccinino shield*, already described on p 145

Case 11, No 581 Pageant shield, embossed and chased with elaborate composition representing the months of the year German, c 1570

Weapons—The chief hand weapons of offence have always been the sword and the many variations which have evolved from it The sword was traditionally made by the Scandinavian Vulcan, Wieland Smith Anxious to test the blade of Mimung, he chose to operate upon a brother smith whom, with one blow, he cleft right through the centre from top to toe, armour and all After the blow, a dialogue somewhat as follows ensued Wieland asked, *What feelst thou brother?* *Nothing, only a little cold* Then shake thyself brother Whereupon the victim fell away in two equal parts

The earliest exhibit in the armoury of the Wallace Collection is the sword (No 1) in Gallery VII, Case 1 It is probably Scandinavian of the ninth or tenth century The sword shows the straight quillons and flat crown shaped pommel which persisted until the Conquest—after which the quillons became curved and the hilts gradually more elaborate

The sword and its kindred weapons varied in size, being either long or short according to whether the purposes were for thrusting or cutting The longest varieties were the two handed sword (wielded in great sweeps with both hands), the half and half or hastard sword (wielded with one hand, but to give extra effect the left hand could be brought into action), the cinquedeas (so called because of its breadth at the hilt being equal to five fingers), an Italian weapon used largely in Venice from about 1475-1520, the rapier, a long sword of elegant proportions and with, usually, a superbly decorated hilt and guard, the Italian *schiavona* or the English claymore the latter weapon used by foot soldiers, being often of exceptional length The smaller kinds, used for cutting were, chiefly, the falchion cutlax, dussack and cutlas

The dagger was of much the same form as the sword, and was worn on the right side with the sword on the left. It was used in conjunction with the rapier, especially in duels, to parry the sword thrust. The most brutal form of dagger was the *misericorde*, intended to penetrate the joints of the armour whilst a knight lay wounded on the ground. The stiletto, an Italian small dagger, was principally used for the swift and deadly stab.

Examples of a few of the many types of swords are as follows —

Two Handed Sword—Gallery VII, Case 6, No 252

Bastard or Half and Half—Gallery VII, Case 1, No 69

Swords of various types are to be seen in Gallery VII, Case 6, and Gallery VI

Cinquedea—Gallery VII, Case 4, Nos 93-102

Rapier—In Gallery VI, a magnificent array of rapiers of various kinds, including some with the ring guard (Case 8, No 408), and others with the pierced and chiselled cup guard (Case 9 Nos 507-508 Case 11, Nos 583, 584 and many more)

Talchion—Gallery VII, Case 4 No 117

Dagger—Gallery VII, Case 4 Numerous examples, Nos 120, 124 and others

Stiletto—Gallery VI Numerous examples Case 11, Nos 605-607, A curiosity among the sharp instruments is the *fusetto da bombardiere* or gunner's stiletto (No 617) in Gallery VI, Case 2, of which the blade is incised with a scale and numerals for the purpose of converting measurements of bore into weight of shot. Such stilettos were carried by master gunners.

Of the hafted weapons the best known varieties were the —

Pole-Axe—A primitive form of the bill. Examples Gallery VII, Case 1, Nos 21, 54

Bill or gusarme—A broad blade weapon used only by foot soldiers. It is thought to have been evolved from the agricultural scythe. Examples Gallery VII, Nos 310, 332, 342, the latter is incised with the Tudor rose.

Halberd—An axe blade with curved or straight spikes branching from a long point thus differing from the pole-axe, which has no spike to terminate the shaft. Examples Gallery VII, Nos 333, 343

The form of the halberd lent itself especially to ornamentation, and was used in England for ceremonial purposes until 1875, when it was carried on parade by infantry drum majors. Examples of processional halberds Gallery VI, Case 9 F, Nos 760, 781

Glaive—A broad bladed weapon which differs from the bill in curving backwards towards the edge. Examples Gallery VII, No 308, a glaive which belonged to the Archduke Ferdinand of Styria before he succeeded as Emperor Ferdinand II in 1619, also No 317

Lance—A pointed weapon on a long shaft used for thrusting. In warfare the lance point was sharp, but in tournaments it was supposed

to be blunted This precaution, however, was so frequently neglected that the use of the coronal or trefoiled button, affixed to the blade, was enforced Example Gallery VII, No 330

Pike—A very long shafted weapon, generally 16½ feet in length, used exclusively by foot soldiers The grip was usually covered in velvet to afford a firm hold of the hand Sometimes a tassel was fixed midway on the grip to prevent the rain from running down the shaft and causing the hand to slip At the butt end was a spike for sticking in the ground when resisting a cavalry charge a necessary action, since it was the pikeman's duty to hold the cavalry at bay whilst the arquebusier was reloading The pike is mentioned on several occasions by Shakespeare In *Henry V* (Act iv, Scene 1), Pistol, in the English camp at Agincourt, cross-questions the King, whom he does not recognise, and addresses him thus *Trailest thou the puissant pike?* Earlier in the play (Act iii, Scene 3), Henry encourages his men to fight the French rather than have their *naked infants spilled upon pikes* The pike was carried by the colour sergeants in the British Army up to the end of the eighteenth century Examples Gallery V, Case 26 Nos 357, 361.

Spontoon—A half pike, bearing a leaf shaped head on a long staff Example Gallery VI, Case 8, Nos 692

Spetum and Ranseur—Two double-bladed weapons, very alike, with sharp lateral projections fixed like wings at an acute angle to the point They were used for thrusting, and could inflict terrible wounds Example Gallery VII, No 309

Partizan—An instrument rather like the spetum and ranseur Usually seen in its later decorated form, as used in ceremonial parades or processions Example Gallery VI, Case 9 F, No 765, and many others

Of short handled weapons the most effective was the —

Club or mace—The head is usually quatrefoil or heart shaped The mace was the weapon of militant ecclesiastics, who thus evaded the biblical arraignment of "those who fight with the sword" The most brutal varieties of the mace were those headed by a spiked iron ball Certain variations of the mace received euphemistic names, such as *holy water sprinkler* a ball of iron studded with sharp spikes and fixed on a long or short handle, or *morning star* very similar to the holy water sprinkler, except that the spiked ball hangs from a chain, so that extra impetus can be gained by swinging it round the head before taking aim Examples Ordinary Type Gallery VI, Case 12, Nos 631, 633, Morning Star Type Gallery VI, Case 12, No 647

A *morning star* mace, with the ball suspended from a chain, hangs in Gallery IV (Oriental Armoury) in Group 7 (No 2325) over the south doorway, it is Indian work of the nineteenth century

Besides the weapons of thrusting and cutting were those of the projectile-hurling variety, such as the fustibal, sling or catapult Of this

group, the most commonly used weapon, until the cannon superseded all former types, was the —

Cross bow or arbalest—It is first heard of in the twelfth century, when it was considered so diabolical a weapon that the Popes forbade its use. Pope Innocent II, however, in 1139 sanctioned it to be used by the Christians against the Infidels. At the end of the thirteenth century it was again in general use.

Powerful mechanical means worked the cross-bow. Some were strung with the so called goat's foot lever, and others, the heavier kind known as *arbalests a tour*, were worked on a system of cog wheel and ratchet. Examples. Gallery V, Case 27, Nos 1286, 1292, and many others.

No 1291 is a goat's-foot lever, No 1294 and others show the wheel and ratchet.

In Gallery VII, Case 1, is a quiver (No 26) with rods to be used in a cross bow. A decorative stag's horn bow (No 145) is in Case 5.

Firearms—The application of gun powder to the use of projectiles in warfare was the signal for the abolition of armour, although armour was used in a diminishing degree for considerably more than a century, after the use of gun powder was generally adopted. A knowledge of explosive material for weapons had existed ever since the seventh century, when, under the name of *Greek fire*, some kind of explosive was used by the Byzantine emperors for the defence of Constantinople.

Gun powder proper (i.e. a mixture of sulphur, charcoal and saltpetre) was first used in Europe during the Spanish Wars with the Moors in the twelfth century, and the secret of its manufacture was discovered in old documents by Roger Bacon in the thirteenth century. Schwartz, a German, perfected it a century later, and its first use in England was under Edward III, who employed cannons (known as "crackeys," perhaps a corruption of *grec*) in his wars against the Scots (1327). Towards the middle of the fourteenth century the use of cannon became general; many were in operation at the battle of Crecy (1346). Until the reign of Elizabeth gun powder was imported from abroad, but under the Queen's nationalistic eye, powder mills were established in this country.

Early cannon were very heavy and hard to work. Later smaller cannons were invented, which were pushed into place by two soldiers. Gradually these too were reduced in size, and were next fixed into a stock.

The only examples of cannon in the Wallace Collection are Nos 1016, 1035 (dated 1577) and the highly decorated bronze cannon (No 1345) in Gallery VIII. It is Italian, dated 1688. The surface, decorated with figures in high relief cast in *cire perdue*, is the work of Mazarolli, whose signature is on the riband borne by two Cupids on the second spiral from the centre. The carriage is modern.

There is very little mention of hand guns in English records before the Wars of the Roses—probably owing to the favour accorded to that national weapon, the long bow. Early hand guns were very impractical to work, their range was short and the trigger was very heavy to pull.

They were held under the right arm, or against the shoulder or chest, whilst the soldier applied the match with his other hand. Between each shot they had to be cleaned and re-loaded, so that only about six or seven shots could be delivered in an hour, while the skilled long bowman was able to discharge ten or eleven arrows a minute.

One of the earliest forms of hand gun, clumsy and strategically ineffective, was the arquebus. This was later improved by means of the serpentine—a long curved bar into which the match was fixed, and when the soldier pressed the trigger fire was carried to the pan. The subsequent stage was the match lock proper. It dates from the early sixteenth century and it did away with the firing by hand. It remained in use for about two centuries in spite of its many disadvantages—its cumbersome nature, its slow rate of discharge, the trouble involved in keeping the match alight in windy weather, and the heavy rest for holding it when taking aim or reloading. See Nos 836-7.

The great difficulty experienced in keeping the match alight resulted in the invention of the wheel lock, at Nuremberg early in the sixteenth century. It was introduced into England c 1540. The system was swifter and more convenient than any known method, although the delicacy of the workmanship made it an expensive production. When the trigger was pulled a wheel revolved against a flint or piece of pyrites which let loose a shower of sparks, thus firing the priming.

A result of the introduction of the wheel lock was the invention of the pistol, which never carried a match lock. The name may have been derived from Pistoia in Tuscany or from the coin *pistole*, referring to the size of the bore. Examples of wheel lock pistols are in Gallery V, Case 17, Nos 880, 884 and many others.

The next form of lock was the *snaphaunce*, evolved from the wheel lock, in which the wheel was replaced by a hammer. It is said to have been devised by a band of Dutch poultry stealers (*snaphaans*—hen-snappers) who could not use the match lock because of the light entailed or the wheel lock because of the expense. Examples Gallery V, Case 17, Pistols Nos 909-915.

The snaphaunce was the intermediate stage between the wheel lock and the flint lock, an invention of the seventeenth century. In this the powder was placed in the pan, and when the trigger was raised the hammer moved and struck on a cover, thus causing a spark and igniting the powder in the flash pan. This instrument remained in use until the invention of the percussion cap in 1805 by the Rev A J Forsyth. Examples Gallery V, Case 17, Pistols Nos 916, 917.

As soon as firearms became portable they began to be richly decorated with damascening, chasing and engraving. The finest materials were used for their manufacture—ebony, ivory, stag's horn and mother of pearl.

In Gallery V is a collection of handsomely decorated firearms. Notable are —

Cases 15 and 16—Wheel lock pistols and rifles, mostly with stocks of Italian walnut inlaid with stag's horn and highly decorated.

Among the other objects of general interest in the Gallery are —

Case 15—Commander's baton (No 823) It is of steel, hollow, to contain the muster roll of an army The outside is covered with Arabic numerals a kind of ready reckoner to show what number of men would occupy any given space, and *vice versa*

Case 18—Keys and spanners for the winding of wheel locks (Nos 1050-1057) No 1050 is a powder primer and spanner combined.

Two wheel locks (Nos 1046, 1047) No 1047 shows the wheel on the exterior of the lock plate It could either be wound by a spanner or by connecting the hammer by means of a hinged joint The act of cocking thus winds the wheel

Case 18—Powder flasks of gilt, horn, ivory or *cur bouilli*

Case 17—Pistols, including No 884, of which the pommel is formed as a close helmet with barred visor it lifts to reveal a compass Also a very curious tinder box (No 935), in the shape of a small flint lock pistol The barrel is opened by pulling the trigger From the interior there springs into position a spiral taper holder at the same time a fork shaped plate opens downwards, acting as a support on which the tinder-box can rest The trigger also frees the hammer, which strikes the flint and lets loose sparks to light the tinder

Wall case 26—Pair of ladies' corsets (No 1168), formed of thin iron plates hinged down the front and fastening at the back The outline is pierced with small holes for the attachment of the lining and covering The shape of the bodice suggests the French fashion of about 1640

Wall-case 27—Secret weapon (No 1282) of the ranseur type, shaped as a sword in a sheath By pressing the spring catch which corresponds to the top chape of the scabbard and by giving a sharp thrusting movement, a blade 36½ inches long issues from the top of the pommel

CHAPTER XXIV—ARMS AND ARMOUR (ORIENTAL)

(Gallery IV—*The Tiled Smoking Room*)

THE greater part of the oriental arms and armour in the Wallace Collection was brought together by the fourth Marquess, the remainder was later purchased by Sir Richard Wallace. Oriental appurtenances to warfare are more ornate than those of the West, and it was probably this quality which appealed to the Marquess.

Although possessing many pieces of fine quality, the collection cannot be considered as comprehensive. Many of the earlier types of Turkish arms are not represented, nor are there any early helmets or body armour, such as was used at the Siege of Constantinople in 1453.

Few of the suits are of the first quality, and they are mostly 'made up', perhaps the most notable is the suit of an Indian Warrior (Nos 2180-83) armoured in the fashion of the seventeenth to eighteenth century. Another curious garment is the military dress of a Mandarin (No 1701) in Case XXVIII. It is Chinese of the Tao Kuang period (1821-50). The decoration repeats the symbol of the four clawed dragon pertaining to the princes of the third and fourth ranks (the Emperor and the princes of the first and second ranks were entitled to the dragon with the five claws). The dragon design is seen even on the helmet, from the skull of which issue wings formed somewhat to the outline of the Feng Hwang, the mythical bird of China (in Japan known as the Ho-Hō). At the base of the roundels of embroidery, on the front and sleeves, is the conventional design of the little mountain arising from the sacred sea.

Another object pertaining to China in Case XXVIII is the Wand of Office, or *Ju's* (No 1727), which, in spite of the tradition that it was sent late in the eighteenth century as a gift from the Government of France to the Emperor Ch'ien Lung, is probably Persian work. The Emperor Ch'ien Lung gave just such a sceptre to Macartney, Ambassador Extraordinary to the Imperial Court of China from the Court of George III.

The most spectacular objects in the Oriental Armoury are the weapons, some of which are heavily jewelled and magnificently carved. Notable are —

Case XXVII—Quoits (Nos 1555, 1557 and others). This curious arm, peculiar to the Sikh tribe, was usually worn round a tall, conical turban. As many as six or eight were worn at a time. The Sikhs attained great proficiency at whirling the quoit, which in their hands was a dangerous weapon.

Case XXV, containing various swords and weapons, many of which are set with precious stones. The most valuable is the dagger (No 1409) of which the hilt and grip are of gold set with rubies, emeralds and table-diamonds.

Another fine example is the Moghul dagger (No 1418) of which the hilt is of green jade in the form of a horse's head. A weapon which invites picturesque associations is the enamelled and jewelled elephant

goad (No 1382) The staff terminates in an elephant's head at the salute

An object of curiosity is the set of armourer's tools (No 1737) in Case XXVIII, containing a saw, pincers, hand vice, hammers, graver, chisel and other implements. This set indicates the care that the Eastern armourers expended upon the decoration of even the tools in their workshop. Of all the precious materials used, jade was the most handsome. Probably the earliest Indian workers in jade came with the Mogul conquerors, whose territory extended on the north to what is now Eastern Turkestan, where most of the nephrite was quarried in the mountain or else was picked up as pebbles in the beds of the rivers flowing down the mountains. The Chinese had long cut their jade, but had never ornamented it except by sculpture. When it was introduced into India the native jewellers, with their quick eye for colour, at once saw what a fine ground it afforded for the mounting of precious stones. The method was to carve the jade for the inlay of the stones—rubies being the favourite stones in use—then to inlay the stones and secure the edge by soft beaten gold, which held the stone in place and defined the outlines. Floral designs are mainly used.

After the publication by Lord Egerton of Tatton of his *Handbook of Indian Arms* in 1880, little attention was given to weapons and armour from the East until the late Dr E. von Lenz of Petrograd, the late M. Charles Buttin and Dr Hans Stöcklein, the present Director of the Armee-museum at Munich, took up the work. Any adequate account of their conclusions cannot be given in this short General Guide, but so much of the mythology surrounding the subject of damascene steel and its watering is still current that a brief account of the results achieved by research and experiment during the last hundred years may be attempted.

It is reasonably certain that the methods employed by the eastern bladesmith, when forging blades of the highest quality, were as follows. Having procured (generally from India) a circular cake of steel measuring about 5 ins. in diameter and 1 in. in thickness, the first process was to punch a large hole in the centre and then to make one cut across the circular band so formed. By repeated heating and hammering the band was opened out until the curve to be seen in the majority of oriental swords was reached. But this work was not easy. At first only a blow or two upon the anvil could be given before it was necessary to return the cake to the forge. With each reheating the metal became more malleable, until at last it *ran like lead* and the actual shaping of the blade became possible.

The cake of steel had a well marked crystalline structure radiating from the centre. It will be understood that when the band was opened out the crystalline structure would pass transversely across the blade (see No 1412 in Case XXV, a sword of the highest quality). A blade when forged would be tempered and the crystalline structure or "watering" made more apparent by treatment with acids. The tempering would also effect the colour and lustre of the steel.

Another method was to weld together bars, lumps or wires of steel and to subject the resulting mass to a similar heat treatment

The Persians are said to have been able to distinguish no less than ten varieties of "watering," that is to say, no less than ten varieties of steel for the "watering" clearly indicates the quality of the steel used (An interesting weapon, because it shows an attempt artificially to etch the watering, is No 1752 in Case XXIX.) To-day only four varieties of watering can be determined with reasonable certainty their names are but little more than names, for what one authority calls *khorrassan* another describes as *taban*. Until research has been carried a stage further it is best, perhaps, to adopt the classification used by Lord Egerton and Dr E von Lenz —

- 1 *Kirk narduban*, exhibiting vertebræ, as in Nos 1412, 1434 1762
- 2 *Kara khorrassan*, nearly black with fine undulations (Nos 1397, 1404, 1871)
- 3 *Kara taban*, brilliant black with larger watering (No 1401)
- 4 *Sham*, including all the simpler varieties (Nos 1859, 1860, 1902 and others)

The knowledge we have to-day of damascene steel is largely due to the work of the Russian metallurgists Tschernoff, Anosoff and Belarew, and in England to Sir Robert Hadfield and Sir William Bragg

INDEX

NOTE —The titles of pictures and other works of art are in italics

Académie Royale, The	94	Boucher, François,	vii, 1, 3, 4-7, 15, 18, 58, 61, 84, 130, 131
<i>Acrobat, An</i>	111	Bouille, André-Charles	66-69, 71, 73, 86
<i>Adoration of the Magi, The</i>	29, 30	Bourgogne, le Duc de	100
.. .. <i>Shepherds, The</i>	23	<i>Bowles, Miss</i>	43
<i>Allegorical Love Feast, The</i>	viii, 22	<i>Boy as Pierrot, A</i>	16
Aloncle	62	.. <i>as the Child Jesus, A</i>	110
<i>Amour et l'Amitié, L'</i>	6	.. <i>Bringing Pomegranates, A</i>	36
.. <i>Menaçant</i>	16, 62, 97	.. <i>Reading, A</i>	viii, 20, 137
Andrea Briosco <i>See</i> Riccio, II.		Brant, Isabella	28, 29
Andreoli, Giorgio	115	Bragg, Sir Wilham	157
Angelico, Fra Beato	19	Briot, Nicolas	123
<i>Annunciation, The</i>	23	Brogniart	60
<i>Artist as the Shepherd Paris, The</i>	31	<i>Broken Mirror, The</i>	18
<i>Arab Tent, The</i>	50 (note)	Bronzes, French	89-92
Arms and Armour, European,	142-154 Italian	110-112
.. .. Oriental	155-157	Brouwer, Adriaen	vii, 53
<i>Artist Showing His Work, An</i>	47	<i>Bucenaur Setting Out, The</i>	56
Artois, Comte d'	xi	Buffon	83
Augustin, Jean Baptiste-Jacques	127, 133	<i>Bureau du Roi Louis XV</i>	73, 74
<i>Atenee at Meerdervoort, The</i>	53 <i>Stanislas</i>	73, 74
Andran, Claude	1, 8	Caffaggiolo Ware	114
Bachelier	58	Caffieri, Jacques	71, 72, 74, 86, 87, 89, 104 (note)
Bagatelle	xi Jean-Jacques	71, 90
<i>Baigneuse, La</i>	90 Philippe	66
<i>Baiser Donné, Le</i>	91	Cagliostro	93
.. .. <i>Rendu, Le</i>	91	Camargo, La	14
<i>Balustrade, Iron</i>	2	<i>Camargo Dancing</i>	14
<i>Baptism of Christ</i>	137	Campan, Madame	102
Barbizon, School of	47	Canale, Antonio, called Canaletto	55
Bartolommeo Veneto	21	Carlin, Martin	77, 79, 80, 89
<i>Bath, The</i>	13	<i>Carnac, Mrs</i>	42
<i>Bathing-Party, The</i>	13	<i>Caroline, Wife of George II, Bust of</i>	96
Beaumont, Sir George	43	Castel Durante Ware	115
<i>Bell of St Mura, The</i>	viii, 139	Catherine de Medicis	81, 93, 118
<i>Belle Grecque, La</i>	14	<i>Catherine of Alexandria, St</i>	21
Bénèman, J.-C.	76, 79	Catherine II, Empress of Russia	59, 62, 79, 90, 91, 97, 98
<i>Bénther</i>	104	Caylus, Comte de	8, 72
Béran	69	Celadon Porcelain	63
Bianchi Ferrari	21	Cellini, Benvenuto	85, 92, 109
Bibliothèque Nationale (Cabinet des Medailles)	2	<i>Centurion Cornelius, The</i>	33, 34
Binet	58	Ceramics	112-119
Blarenberghe, Louis Nicolas van	84, 131 (and note)	Champagne, Philippe de	22, 23
<i>Blessington, Countess of</i>	49, 50 (note)	<i>Champs Élysées, Les</i>	11, 12, 47
Blumenthal, Mr and Mrs	21	Chardin	15, 16
Boileau	59	Charles I	28, 30, 31, 106, 124, 125
Boit	129	<i>Charles I, Bust of</i>	96
Boizot	89 <i>Portrait of</i>	106
Bone, Henry	129	Charles II	81, 126, 127
.. .. H P	viii, 108, 129, 140	Charles IX	viii, 93
Bonington, Richard Parkes	vii, 49, 50	<i>Charles IX, Bust of</i>	93
<i>Boor Asleep, A</i>	vii, 53	Charlier, Jacques	131
<i>Boors Carousing</i>	53	<i>Charlotte Augusta Princess Royal</i>	128
Bordier	129	Chesterfield, Lord	102
Borgia, Lucrezia	21, 140		

- Fragonard, Alexandre . . . 16
 " Jean-Honoré vii, 15-17, 18
 Francesco da Sant' Agata . . . 112
 " di Giorgio . . . 110
 Francis, Louis . . . 59
 François I . . . 24, 83, 99, 106, 121
François I, Portrait of . . . 99
 François II . . . 93, 106
 Franklin, Benjamin . . . 140
 Frederick the Great . . . 82, 99
Fruit and Flowers . . . 53
 Füger, Friedrich-Heinrich . . . 136
 Furniture, Renaissance . . . 65
 " A.-C. Bouille . . . 66
 " Rocaille and Louis XV . . . 69
 " Style Louis XVI . . . 75
 Gabriel . . . 72
 Gainsborough vii, x, 39-41, 42, 44, 107
Gardens at the Villa d'Este, Tivoli . . . 15
 Gaudreau, Antoine-Robert 71, 104 (note)
 " Gaunt House " . . . ix
 Genlis, Madame de . . . 102
 Geoffrin, Madame . . . 1
 George III . . . 106, 107, 127, 128
George III, Portrait of . . . 106-107
 George IV . . . 40, 41, 107, 127, 143
George IV, Portrait of . . . 49, 107
 Géricault, Jean-Louis . . . 107
 Gersaint . . . 9
 Geslin . . . 2
 Gian di Bologna . . . 110, 112
 Gibson, Mr. W. . . . 11
Gilles and his Family . . . 9
 Gillet, Nicolas-François . . . 96, 97
 Gillot, Claude . . . 8, 13, 71
 Giorgio, Maestro See Andreoli,
 Giorgio.
 Glotto . . . 10
 Giovanni da Cremona . . . 111
 Goussier, François . . . 94
Girl, Head of a . . . 20
 " in a White Dress, A . . . 18
 " in Transparent Draperies . . . 131
 Girtin, Thomas . . . 50
 Gobelin, Les . . . 94
 Goethe . . . 76
 Goldsmiths' and Silversmiths'
 Work . . . 138
 Gontaga, Gianfrancesco, *Portrait*
Metal of . . . 122
 " Gothic " Armour . . . 144
 Gouyon, Jean . . . 65, 93
 Gouthière . . . 76 (and note), 79, 87,
 89, 101 (note), 103 (note)
Grand Canal, The . . . 55
 Gravant, François . . . 57
 Greuse, Jean Baptiste . . . vii, 17, 18,
 84, 94
 Grimm . . . 6
 Guardi, Francesco . . . 55, 56
 Gullay Ware . . . 115
 Gutton, Jean-Frédéric . . . 113
 Gunning, Th. Minter . . . 135
 Hadfield, Sir Robert . . . 157
Half-suit of Armour of Alfonso II,
Duke of Ferrara . . . 143
 Hall, Pierre-Adolphe . . . 127, 132
 Hals, Frans . . . vii, 21, 34-35
Halt During the Chase, A . . . 9, 12, 39 (note)
 Hamilton, Emma, Lady . . . vii
Hamilton, Lady, as a Bachelante . . . 129-
 130, 140
 Hamilton, Sir William viii, 74, 139, 149
 Hannaux, E. . . . xii (note)
Harlequin and Columbine . . . 10, 13
Harpichord Lesson, The . . . vii, 52
Hartefeld, Miss . . . 39
 Heliot . . . 57, 58, 59
 Hendy, Mr. Philip . . . 5, 31, 34, 39, 41
 Henry II . . . 93, 103, 106, 121, 145
 Henry III . . . 84
Henry III, Bust of . . . 93 (note)
 Henry IV . . . 66, 101, 109, 122, 141
 " Birth of . . . 39
 " Marriage of . . . 39
Henrietta-Maria, Queen, Portrait of . . . 106
 Henriette, Madame . . . 103
Henry II, Tomb of . . . 109
 Henry VIII . . . 109, 121
Hercules Springing His Club . . . 111
 Hertford British Hospital . . . xiii
 " House . . . xiii-xv
 " First Marquess of . . . ix
 " Second Marquess of . . . ix, 128
 " Second Marchioness of . . . ix, 128
 " Third Marquess of . . . ix, x, 25,
 41, 96, 107
 " Third Marchioness of . . . ix
 " Fourth Marquess of . . . vii, x-
 xii, 5, 14, 19, 47,
 62, 63, 69, 86, 89, 131
 Heyden, Jan van der . . . 51, 52
 Hill, Sir George . . . 122
 Hilliard, Lawrence . . . 125
 " Nicholas . . . 124, 125, 129,
 130, 143
 Hispano-Moresque Ware. See
 Spanish Lustered Pottery.
Host, Mrs. Richard, with her Son . . . 42
 Hobbema, Meindert . . . 21, 34, 37, 53
 Holbein, Hans . . . 122, 124-125, 139
Holy Family with Elizabeth and St.
John, The . . . 24, 42
 Hooch, De. See De Hooch, Pieter.
 Hoppe, John . . . 43, 107
Hoof of St. Hubert . . . 169
House, Dress . . . 112
 Houtens, John . . . 126
 Houdon, Jean Antione vii, 2, 91, 93, 98
 Hudson, Thomas . . . 42
 Humphry, Oran . . . 127, 129
 Huyman, Jan van . . . 53
Hydr. The . . . 21
 H. H. H. H. H. . . . 136-137
Inc. et al. de H. H. H. The . . . 15, 18
Indust. L. . . . 172
Int. and H. H. H. work . . . 2, 25
 " H. H. H. H. H. . . . 61

- Inkstands, Bronze* 111
Isabey, Jean-Baptiste 127, 133-134, 135
Isabey, Madame, Portrait of 134
Italian Comedy, The 9, 10
Italian Comedy Scene, An 13
 " *Comedians by a Fountain* 14
 " *Landscape* 39
 " *Nobleman, An* 31
Irvine, Viscount ix
Isabella Anne, Marchioness of Hertford See *Hertford, Second Marchioness of*.
James I 146, 148
Jansen, Cornelius 23
Jansenists, The 23
Jewels 84-85
John the Baptist, St 110
Jordens, Jacob 30
Josephine, Empress 45, 134
Judgment of Paris, The 4
Jullienne, Jean de 8, 12
Knife, Fork and Case of Teresa Cunigunda 141
Koffee-Kalkali, King of Ashanti 139
Lace Maker, The vii
La Croix 80
Lady at Her Toilet, A 10
 " *Reading a Letter, A* vii, 52
 " *with a Fan, The* 27
Laking, Sir Guy 142
Lanballe, Princesse de 103, 104
Lancet, Nicolas 13, 14
Landscape with a Coach 51
 " " *Timber Waggon* 49
 " " *Waterfall* 36
Landseer, Sir Edwin 50 (note)
Lanfresen, Nicolas See *Lavreince, Nicolas*
Largillierre, Nicolas de 99
Laughing Cavalier, The vii, 35
Lavreince, Nicolas 131-132
Law, John 9
Lawrence, Sir Thomas 48, 49, 107
Lazare-Duvaux 59, 72
Le Bel 58
Le Brun, Charles 66, 67, 70, 94
 " *Madame Vigée* vii, 14 (and note), 104, 140
Le Deuil Blanc. See *Mary Stuart, Queen*
Lecurieux Album, Master of 170
Ledoux 61, 62, 80
Ledoux, Mlle 132
Legend of Trajan and the Widow 136
Le Guay 58
Leleu, J.-F. 69, 80
Le Moyne, François 25 (and note)
Lens, Bernard 127
Leonardo da Vinci 20
Lepaute 87, 88
Le Roy, Julien 80, 89
Le Roy, Philippe, and his Wife, Portraits of 31, 39
Lespinasse 132, 133
Le Sueur (painter) 67
 " (sculptor) 96
Letter Writer Surprised, A 52
Levasseur, Étienne 68, 69
Leveson, Sir Richard 125
Limoges Painted Enamels 119-122
Limousin, Leonard 121
Listening Housewife, The 51
Londonderry Cabinet, The 68, 69
Loo, van, Carl 58
 " *Louis-Michel* 101
Louis XII 122
Louis XIII 101, 121
Louis XIV 1, 66, 67, 68 (and note), 69, 70, 78, 82, 84, 86, 87, 100, 101, 103
Louis XIV, Bust of 1, 94
 " *Equestrian Statue of* 94
 " *and His Family* 99-101
Louis XV 1, 5, 57, 58, 59, 61, 62, 69-74, 76, 78, 82, 87, 88, 89, 100, 101, 102, 103
Louis XV in Robes of State 101
Louis XVI 5, 60, 61, 62, 73, 74, 75-80, 82, 87, 89, 132, 133
Louis XVI, Miniature Portrait of 132
Louise, Madame 103
Love Triumphant 96, 97
Lovers in a Park 132
Ludwig II 99
Luini, Bernardino 20
Lully 96
Luxembourg, Maréchal de 83
MacColl, D. S. 18, 53
Macquer 59
Maintenon, Madame de 10, 67
Maes, Nicolas 51
Maolica See *Ceramics*
Man in a Black Dress, A 21
Man of War Saluting, A 37
Maun, Mr. J. G. 144 (note)
Manson, J. 135
Mantegna 106
Marchand, N.-J. 74
Marie Adélaïde 61
 " *-Antoinette Queen* xi, 2, 60, 67, 76, 77, 79, 87, 103, 104, 105 (note), 132
 " *de Médicis* 28, 29, 30, 122, 141
 " *-Josephine de Saxe* 55
 " *Leczinska, Queen* 102
 " *-Louise, Empress* 45, 104 (note), 134
Marie-Louise, Empress, and the King of Rome 134
Marie Thérèse d'Espagne 89
Marigny, Marquis de 72
Marot, Daniel 86
Marriage of the Virgin, The 23
Mars, Mlle, Miniature Portrait of 134
Martin, the brothers 73

- Mary Stuart Queen 106 108 145
 Masaccio 19
 Mathieu 58
 Matsys Quentin 122
 Mawson S M xii
 Maxentius Emperor *See* Defeat
 and Death of Maxentius
 Maximilian Armour 144-148
 Mayer Constance 45
 Mazarin Cardinal 66 95 140
 Mazo del Juan 27
 Mead Dr 8
 Medals 122 123
 Médicis Catherine de *See*
 Catherine de Médicis
 Médicis Marie de *See* Marie de
 Médicis
 Meissonier 70 71
 Jean Louis Ernest vii 47
 Mercier 71
Merry Making in a Tavern 52
 Metsu Gabriel 52
 Meyrick Sir Samuel xii
 Michelangelo 19 88 109
Mie Mie *See* Hertford Thurd
 Marchioness of
 Mierevelt Michiel Jansz 93
 Miniatures 124 136
Mirror of Marie Antoinette 104
 Missaglia of Milan House of 145
 Monmouth Lord ix
 Monseigneur the Grand
 Dauphin 100
 Morin 61
 Mozart 13 16
Music Lesson The 9 11
 Party The 11
Macbeth and the Witches 48

 Napoleon I 45 60 61 78
 133 134 140
Napoleon and Josephine Miniature
 Portrait of 134
 Napoleon III xi (note) 2
 Nattier Jean Mare 102 130
 Neer Aart van der 54
Necklace Ivory Piglet 103
Nelly O'Brien vii 43 44
 Nelson Lord viii 130 140
 Netscher Caspar vii
Nessus Carrying off Deianira 112
 Niccolò da Urbino *See* Pellipario
 Niccolò
 Nicot Jean 81
 Nieuwerkerke Comte de xii
 Northcote 49

 Oeben 72 73 74 75 76 78
Old Woman Selling Fish An 52
 Oliver Isaac 125
 Peter 125
 Oppenord 70 71
 Orléans Duchesse 82
 Orry de Fulvy Marquis 57
 Oudry J B 3 78 132

 Palissy Bernard 70 117-119
 Ware 117 119
 Palma Giovane 25
 Pane Ramón 51
Panther Bronze 112
 Pascal Blaise 23 (note)
 Pasti Matteo dei 122
 Pater Jean Baptiste 13
Pellicorne Jean and his Wife Por
 traits of 32 33
 Pellipario Niccolò 116
 Pénicaut Jean I 120
 Jean II and III 120 121
 Nardon 120
Pennyman Miss 128
 Pepys Mr 125 126
Perseus and Andromeda (Le Moyne) 25
 (Titian) vii 20
 24-26 31
 Perdita Robinson *See* Robin
 son Mrs 115
 Pesaro Ware 82
 Petersham Lord 84 129 130
 Petitot 84 129 130
 Philippe d Orléans (Monsieur —
 brother of Louis XIV) (1640
 1701) 84
 Philippe d Orléans (the Regent)
 (1674-1723) 89 82
 Phillips Sir Claude 25
 Piccinino Family of 145
 Piccolpasso Cavaliere Cipriano 113
 Pickering William 146
 Pigalle 6
Pig faced Bascinet 142 146
 Pilon German vii 93 94 95
 Pisanello 122
 Plimer Andrew 125 127 129
 Poggini Domenico 111
Polichinelle 47
 Pompadour Madame de vii 3 4-7
 57 58 59 60 72
 73 97 101 105 (note) 130
Pompadour Portrait of Madame de 6
 Miniature of Madame de 130
 Port Royal Convent of 23 (and note)
 Pourbus Pieter viii 22
Pouch of Pipes 140
 Poussin Nicolas 24 37-38 95 96
Power Miss Nellie Portrait of 50 (note)
 Predis Ambrogio da 136
 Cristoforo da 137
 Prud'hon Pierre-Paul 15 45 104 (note)

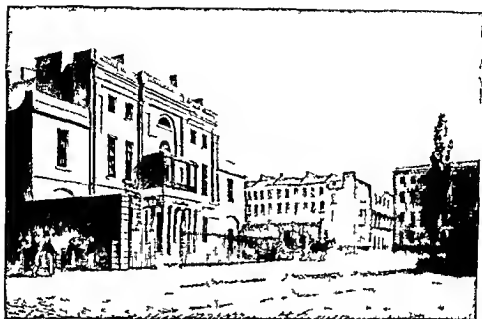
 Queensbury Duke of (Old Q) x

 Raeburn Sir Henry 49
Ract Marie de *See* Le Roy
 Philippe
Rainbow Landscape The vii 29
 Raleigh Sir Walter vii 81 140
 Rameau 13
 Ramsay Allen 106 107
Rape of Europa The 3 5
 Rembrandt vii 16 24
 32 34 43 51 54 106

- Raphael 106
 Renaissance, The 19, 20-23, 109-123
 Renée de Baillet See Thou,
 Jean de
 Reymond, Pierre 121
 Reynolds, Sir Joshua vii, ix, x, 4, 24,
 28, 29, 40, 41-44, 48, 107
 " Rhodian " Ware 119
 Rialto, The 55
 Riccio, Il 111
 Richter, Christian 126
 Riesener 72, 73, 74, 76, 78, 79,
 104 (note), 105 (note)
 Rising of the Sun 1, 6
 Roadside Inn, The 47
 Robert, Hubert 15, 48
 Robinson, Mrs vii, 40, 41, 107
 Rock crystal 63, 64
 Roentgen 76
 Romney, George 40, 41, 43
 Ross, Sir W. 135
 Rossellino, Antonio 110
 Roubiliac, Louis François 96
 Rousseau, Jean Jacques 101
 " Pierre-Etienne-Théodore 47
 Royal Portraits, English 106-108
 " French 99-102
 Rubens, Sir Peter Paul vii, 10, 11, 24,
 25, 26, 27-29, 31,
 42, 44, 46 66 106
 Run on the Bank of a River, A 37
 Ruysdael Jacob Isaacksz 36
 Ruskin, John 39
 Ryshrack, John Michael 96
 Saint-Aubin, Gabriel de 131
 " -Non, Abbé de 15
 " -Simon 100, 101
 Sallé, Mademoiselle 14
 Sambin, Hughes 65
 Saskia van Uylenburgh 34
 Schoolmistress, The 16
 Scott, Sir John Murray xiii
 Sculpture, Florentine 109-110
 " French 93-98
 Sea Piece 49
 Segers, Hercules 54
 Seated Goddess, A 111
 Self Portrait (Holbein) 124
 Selwyn of Matson, George x, 96
 Sérilly, Madame de, Bust of vii 2, 98
 Serving Knives of Philip III, Duke
 of Burgundy 141
 Setting of the Sun, The 1
 Sévigné, Mme de 83
 Sèvres, Porcelain manufactory at 7,
 57-62
 " Biscuit porcelain of 58, 59,
 60, 62
 " Jewelled porcelain of 60, 61
 Seymour, Edward viii
 " Lord Henry v (note)
 Sforza, Galeazzo Maria 20
 " Gian Galeazzo 20, 137
 Sforza Book of Hours 136
 Sgraffiato Ware 117
 Sicarda, Luc 127, 132, 133
 Siena Ware 114
 Siros 9
 Sleep of Venus and Cupid 45
 Sleeping Sportsman, A 52
 Slodtz 70, 74
 Smart, John 127, 128-129, 132
 Smythe, Maria See Fitzherbert,
 Mrs
 Snuff-boxes 81-84
 Soufflot 72
 Souvenir, The 15
 St Dunstan's Lodge x
 St John in the Wilderness 44
 St Julien, Baron de 16
 S Maria della Salute 56
 Sophie Arnould 98
 Spanish Lusted Pottery 112-113
 Stanislas, Roi See Bureau du
 Roi Stanislas
 Steen, Jan vii 36, 52, 53
 " Steyne, Marquess of " ix
 Stoffels, Hendrickje 34
 Stormy Landscape A 37
 Strawberry Girl, The 43, 44
 Stuart, Frances Duchess of Rich-
 mond 129
 Sully, Thomas 107
 Swing, The vii 16
 Sword and Gauntlet of Henry Prince
 of Wales 141
 Sydney, Sir Philip, in His Garden 126
 Tabernacle, Carved Wood 112 (note)
 Taillandier 58
 Talleyrand xiv
 Tandar 58, 62
 Talking-Shuttle of Madame Louise 103
 Teniers, David 53
 Terborch, Gerard vii, x, 10, 52
 Thackeray ix
 Thou, Jean de and his Wife, Por-
 traits of 130
 Thuret 87, 88
 Tilsit, Treaty of viii, 75, 140
 Tilsit Table, The viii, 75, 140
 Titian vii, 19, 20, 24-26, 31, 38
 Titus vii, 34
 Topf, Jacob 146
 Torrigiani, Pietro 109, 110
 Turenne, Vicomte de 95
 Uccello, Paolo 147
 Unknown Lady, An 49
 Urhno Ware 116
 Vaisseau à Mât 61
 Vandergruse See La Croix
 Van Dyck. See Dyck, van, Sir
 Anthony.
 Van Loo See Loo, Carl van
 Louis Michel
 " Vanity Fair " ix
 Vase of Marble 97
 Velazquez vii, 24, 26-27
 Velde, Adriaen van de 51

Velde, van de Willem	24, 36, 37	Wallace, Sir Richard	vii, xii-xiii, xiv, 2, 6, 20, 63, 109, 111 (note), 112 (note), 142, 155
Veneto, Bartolommeo. <i>See</i> Bartolommeo Veneto.		" Lady	vii, xiii, xiv, 6, 98
Venice Ware	117	Walpole, Horace	43, 73, 83, 96, 104, 125
Ventadour, Duchesse de	100	<i>War Haeness</i>	viii, 144
Venus and Adonis	45	<i>Watermill, The</i>	53
" " <i>Cupid</i>	viii	Watteau, Antoine	vii, 7-12, 13, 18, 39 (note), 47, 71
" " <i>Sleep of</i>	45	<i>Wax Reliefs</i>	140
" " <i>Mars, Surprised by Vulcan</i>	4	Weisweiler, Adam	76, 79, 104 (note)
" " <i>Vulcan</i>	4	Wellington, Duke of, <i>Miniature Portrait of</i>	134
" <i>Chastising Cupid</i>	97	West, Benjamin	48
" <i>Nursing Cupid</i>	97	<i>Westerkerk, Amsterdam View of the</i>	51
Veronese, Paul	10, 11, 25, 30	<i>Whistle of Diane de Poitiers</i>	103
Vernet, Horace	47, 48	Williamson, Dr	128, 133
Victoire, Madame	2	<i>Winter Scene, A</i>	53
Victoire, Madame, <i>Bust of</i>	2, 98	<i>Woman Peeling Apples, A</i>	35, 36
Victoria, Queen	107, 129	<i>Women Wrestling</i>	111
Vieillard	61, 80	Xrowet	57
Vigier, Jean	121	Young Scholar, <i>The</i>	16
Villa Doria-Panfilii, Rome	46	Zephyr, <i>The</i>	45
Vincennes	57, 58, 59, 60	Zincke	129
Vincent	79		
<i>Virgin and Child between Dominic and Francis</i>	21		
<i>Virgin of the Columbine</i>	20		
<i>Virtue Triumphant Over Vice</i>	112		
Voltaire	14, 97, 101		
<i>Votive Offering to Cupid, A</i>	18		

PLATES



MANCHESTER (HERTFORD) HOUSE IN 1813
(From a drawing reproduced by R Ackermann)



HERTFORD HOUSE TO DAY



SIR RICHARD WALLACE

HANNAUX

FOUNDERS ROOM (S 46)



WATTEAU

A LADY AT HER TOILET

GALLERY XIX (439)

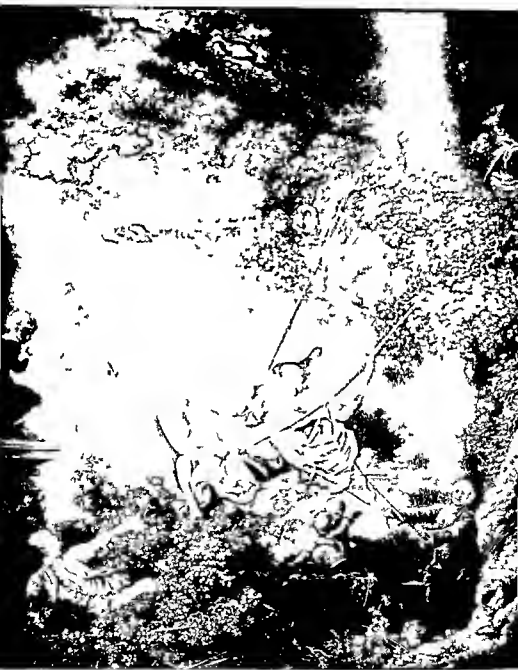














ITALIAN COMEDIANS BY A FOUNTAIN



A MAN IN BLACK



A GIRL IN WHITE



ST. CATHERINE

CIMA DA CONEGLIANO

GALLERY XVII (I)



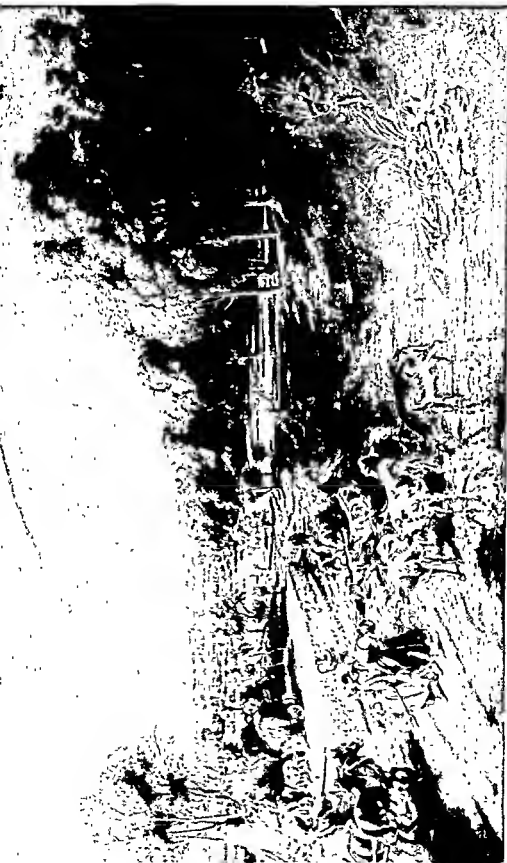
TITIAN



PERSEUS AND ANDROMEDA

GALLERY





THE RAINBOW LANDSCAPE



DE HOOCH

A BOY BRINGING
POMEGRANATES

GALLERY XVI (27)





HOOCH

A BOY BRINGING
POMEGRANATES

GALLERY XVI (27)









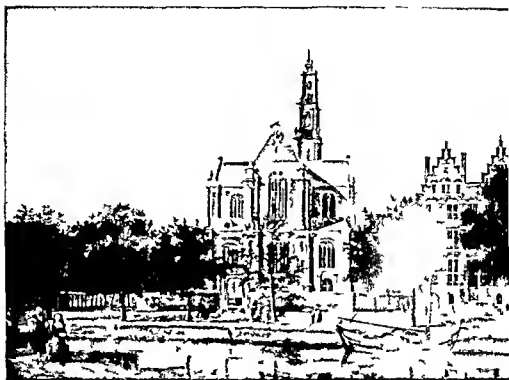


THE ROADSIDE INN

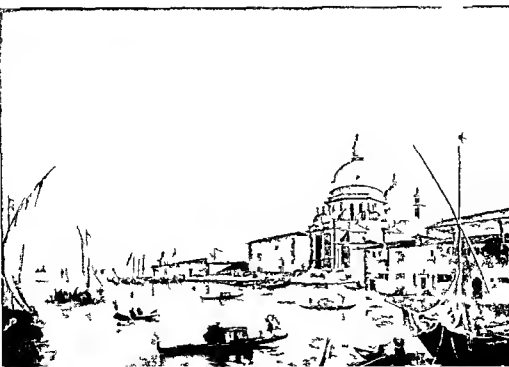
MEISSONIER

GALLERY 11 (328)





VAN DER HEYDEN THE WESTERKERKE AMSTERDAM GALLERY XIV (2)



*VAISSEAU À MAT*

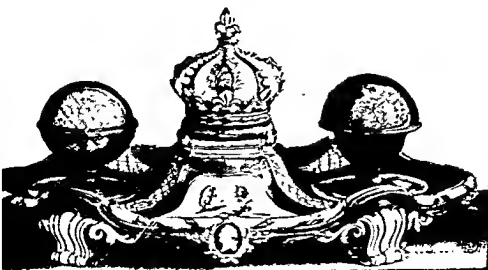
IN SÈVRES PORCELAIN, GROS-BLEU
APPLE GREEN, OF THE VINCENNES
DÉ (c. 1755)

GALLERY XII (156)

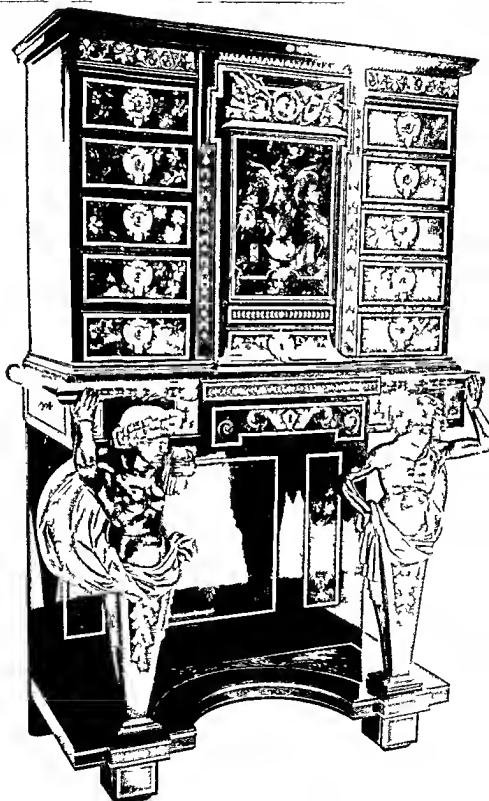
*L'AMOUR MENAÇANT*

STATUETTE IN *BISCUIT*
DE SÈVRES AFTER THE
MODEL BY FALCONET

GALLERY XIX (18)



TAND OF SÈVRES PORCELAIN, APPLE-GREEN AND WHITE, GIVEN BY
LOUIS XV TO HIS DAUGHTER MARIE-ADELAÏDE.

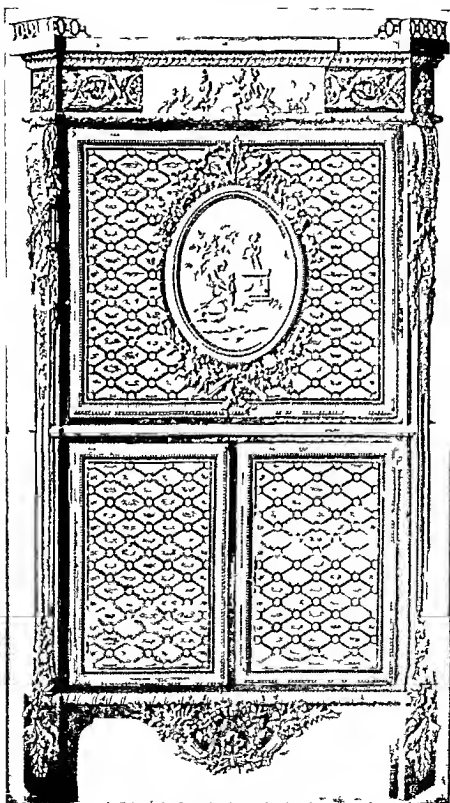


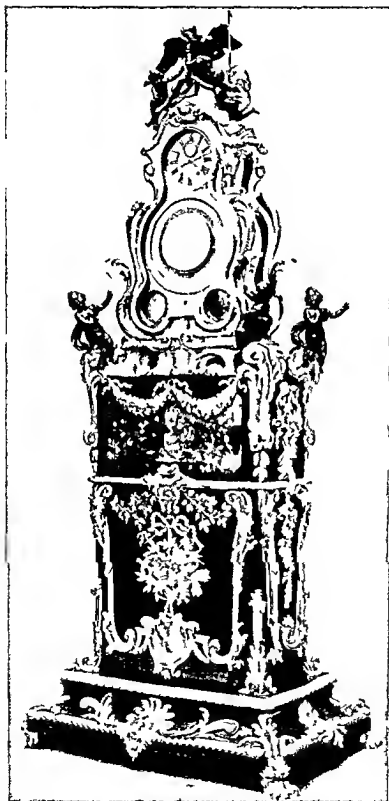


COMMIDE IN KINGWOOD WITH GILT BRONZE MOUNTS OF DRAGONS
CHARLES CRESSENT GALLERY XVI (57)



COMMIDE IN KINGWOOD WITH INLAIS
GAUDREAU AND JACQUES CATTIERI GALLERY XVI (58)
[PERIOD OF LOUIS XV]





UPRIGHT CLOCK

WORKS BY FORTIER
AND STOKER, FRS

GALLERY H. 17



COYSEVOX

LOUIS XIV

GRAND STAIRCASE (S 21)



MADAME DE SÉRILLY

HOUDON

GRAND STAIRCASE (S 26)

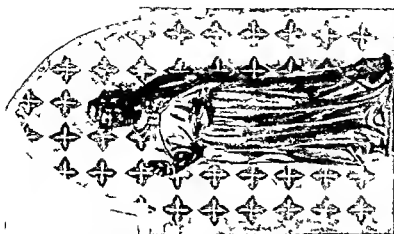


DISH WITH DESIGN OF WOMEN BATHI

MAESTRO GIORGIO OF GUBBIO

GALLER

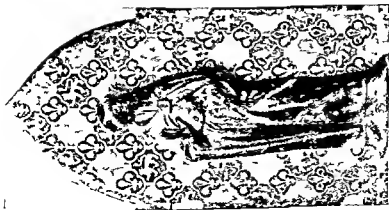




PLAQUE OF CHAMPLEVZ LIMOGES
FNAMLL WITH GILT COPPER
FIGURE OF A SAINT (277)



ERASMI'S
QUENTIN MATISYS
GALLERY III (\$401)



PLAQUE OF CHAMPLEVZ
LIMOGES FNAMLL WITH
GILT COPPER FIGURE OF
A SAINT This and its counter
part were probably the ends of
a Reliquary End of Twelfth
century GALLERY III (273)



(1)

93



()

(153)

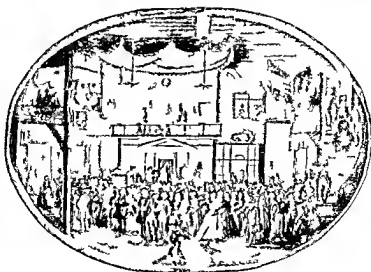


(v)

89)

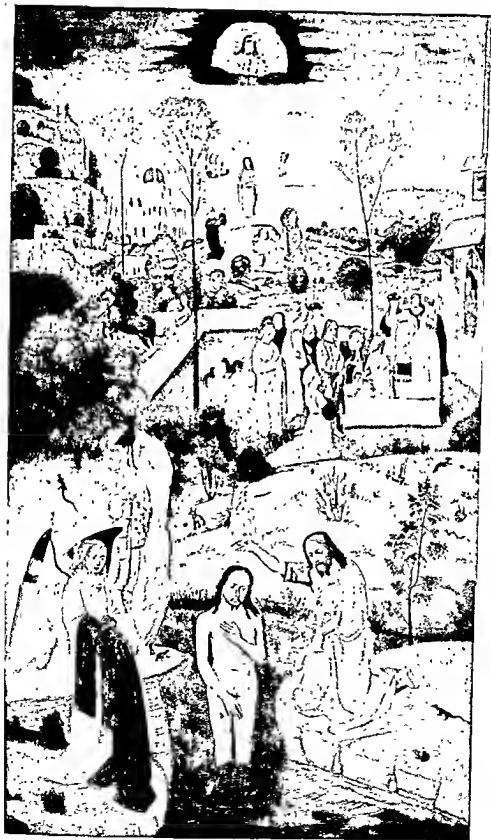


(



(v)

(167)



THE BAPTISM OF CHRIST



WAR HARNESS FOR MAN AND HORSE

GALLERY VI (620)